ONTARIO HIGH SCHOOL ENGLISH COMPOSITION

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ONTARIO

HIGH SCHOOL ENGLISH COMPOSITION

Composition Day

—*Geoffroy*

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ONTARIO
HIGH SCHOOL
ENGLISH COMPOSITION

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PREFACE

The new High School Composition has been prepared as a text-book for the Lower and the Middle School. The authors believe that if English Composition is to be a subject of study with a definite purpose, it must be correlated with the life and the work of the pupil. This idea has guided them in the choice of illustrative passages and of pictures, and in the compilation of exercises.

They have, moreover, stressed certain topics too lightly dealt with heretofore. Oral Composition, for instance, receives paramount attention, as it is now generally recognized that correct and fluent speech is invaluable to the student. The study of words, also, is emphasized throughout, since the authors feel that the average pupil is not keenly enough interested in the acquisition and in the effective use of a large and varied vocabulary. In this connection a progressive study of the derivation of English words is favoured. As, however, this subject is treated with some fulness in the Ontario High School English Grammar, it has been merely suggested in the present work.

In these days when public discussion is constantly widening its field, women as well as men exhibiting a keen interest in national affairs, practice in debating is imperative. The treatment of argument, therefore, has been considerably extended. The section on the Literary Society will, it is believed, prove helpful. The collection of more than four hundred topics at the end of Part II should lighten the work of many teachers.

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ONTARIO HIGH SCHOOL COMPOSITION

PART I

CHAPTER I

I

WHAT COMPOSITION IS

In everyday life we are continually expressing our ideas by means of spoken or of written words. When we put words together into sentences, paragraphs, chapters, or whole books, we are said to compose. That subject which teaches us how to compose in the clearest, most effective, and most attractive way is called **Composition.**

THE KINDS OF COMPOSITION

Not all ideas, however, give rise to composition of the same form. For instance, if, on your way to school this morning, you have seen a collision between an automobile and a street-car, you may wish merely to tell the story of what took place. In such a case, you are said to narrate, and the resulting form of composition is called **Narrative.** Now, in narrating this story, you feel it necessary, perhaps, to tell what the automobile or the street-car, the chauffeur or the motorman looked like. When you do this, you describe, and the composition is termed **Description.** Possibly the accident was the result of the automobile's skidding, and an explanation of the cause of this may be necessary. That form of composition in which an explanation is given is named **Exposition.** Finally,

you may believe that the chauffeur was to blame for the mishap, while your school-mate contends that the motorman was at fault. The discussion that results, in which each of you advances evidence to support his opinion, is an **Argument.**

THE DIFFERENT STAGES IN COMPOSING

In actual life, we compose as circumstances arise. In our school study of Composition, we shall, from time to time, compose merely with the object of securing practice in the best available methods. In such composition there are several stages:

1. **The Choice of a Subject.**—The exercises in this book will generally offer you a choice of subjects. In making a selection, you should be influenced by various considerations:

(1) In the first place, it is generally advisable to choose the subject with which you are most familiar. If you are an expert tennis player and have the opportunity of telling the story of a tennis tournament, it would be quite unwise to choose, by preference, such a subject as "Electricity", about which you may know very little.

(2) If, however, the subject with which you are most familiar happens to be very well known to your audience or readers also, then you must be prepared to show such originality of treatment as will make the composition interesting to them. If you cannot do this, choose another subject with which you are familiar, but with which they may not be so well acquainted.

(3) The length of time or of space at your disposal is another most important consideration in the choice of a subject. It would be extremely inadvisable, for example, to try to treat such a subject as "The Confederation of the Canadian Provinces" in a talk of five minutes' duration

or in a written composition one page in length. Either an entirely different subject should be chosen, or this subject should be so narrowed as to make a successful treatment possible in the time or the space allotted.

2. **The Collection or the Invention of Material.**—The second step in composing is that of collecting or inventing material. If we are telling a simple story, we probably have all the material necessary from our own experience. If the story be of a more imaginative kind, it may be necessary to invent material. Furthermore, in some kinds of composition, such as exposition or argument, we shall often have to obtain ideas from our friends, from recognized authorities on the subject, from periodicals, books of general literature, or works of reference.

3. **The Selection of Material.**—After gathering material, however, we generally find that it is not all equally valuable. Some of it may, in fact, be quite useless. The test of its value will be its suitability to the one definite purpose we have in composing. To compose with such a single aim is most important, since, through this, we give our composition the quality of **Unity**—one of the most important principles in all good speaking and writing.

4. **Expression.**—The final stage of composing is the appropriate expression of the thought we wish to convey. This involves such problems as arrangement of ideas, the effective structure of paragraphs and sentences, and the choice of suitable words. These details we shall study as occasion arises.

II

THE SELECTION OF MATERIAL

As we have already noticed, one of the most important steps in composing is the selection of material suitable to

the purpose we have in hand. Let us now consider this detail more carefully.

Examine the following passage:

When the ducks and green peas came, we looked at each other in dismay; we had only two-pronged, black-handled forks. It is true the steel was as bright as silver; but what were we to do? Miss Mattie picked up her peas, one by one, on the point of the prongs. Miss Pole sighed over her delicate young peas, as she left them on one side of her plate untasted, for they would drop between the prongs. I looked at my host; the peas were going wholesale into his capacious mouth, shovelled up by his huge, round-ended knife. I saw, I imitated, I survived.

Mrs. Gaskell—Cranford

Now it is quite clear that the writer's intention in the foregoing extract is to depict the ladies' embarrassment. To try to eat peas with the point of a fork-prong, to find them dropping between the prongs, and, finally, to be compelled to eat them with a knife, are all circumstances that would tend to create this feeling. In fact, every detail in the paragraph has been chosen with a view to bringing out the one central idea.

EXERCISE

Examine carefully the following passage, and answer the questions based thereon:

The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign, and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity. His companion, on the contrary, cursing his impudence, kept pulling him backwards, till Walter shook him off impatiently, and letting his rich cloak drop carelessly from one shoulder—a natural action, which served, however, to display to the best advantage his well-proportioned person—unbonneting at the same time, he fixed his eager gaze on the Queen's approach, with a mixture of respectful curiosity and modest yet ardent admiration, which

suited so well with his fine features, that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass somewhat closer than was permitted to ordinary spectators. Thus the adventurous youth stood full in Elizabeth's eye—an eye never indifferent to the admiration which she deservedly excited among her subjects, or to the fair proportions of external form which chanced to distinguish any of her courtiers.

Accordingly, she fixed her keen glance on the youth, as she approached the place where he stood, with a look in which surprise at his boldness seemed to be unmingled with resentment, while a trifling incident happened which attracted her attention toward him yet more strongly. The night had been rainy, and just where the young gentleman stood, a small quantity of mud interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to ensure her stepping over it dry-shod.

Scott—Kenilworth

(1) Who is the young cavalier? (2) What does Scott indicate as to the Queen's character?—As to the cavalier's character? (3) Is the Queen or the cavalier the central figure of the incident? (4) What point does the writer wish especially to emphasize?

III

ORAL COMPOSITION

ITS IMPORTANCE

You will frequently be asked to compose orally in class. This is because speech plays such a very great part in our lives. Its importance, in fact, can hardly be overestimated. In the school-room, for instance, we daily narrate episodes from history. In conversation—and we must remember that the power to converse in an entertaining way makes business, professional, or social success very much easier of attainment—we must often tell the story of some exciting personal experience, or describe

some striking object, person, or scene. The foreman must give explanations to the workman in the factory; the doctor, to the nurse in the hospital; the officer, to his company on the battle-field. The salesman must argue, in order to sell his merchandise; the lawyer, to win his client's case; the member of parliament, to pass legislation beneficial to the country. In all the affairs and relations of our lives, we find the power to compose orally of the very highest value.

SELF-CONFIDENCE

Some of us, when asked to give an oral composition, at once lose confidence, and, thereby, lessen our chances of success. Why? Sometimes because we have a wrong idea of what is expected of us. We imagine that, unless we deliver a great and stirring speech such as Lloyd George might make, our attempt will be a failure. There are, no doubt, occasions and subjects that demand the best that is in us, to attract and convince our audience. Far oftener, however, all that is required is a simple and natural style. Sometimes we fear that the class is unsympathetic and ready to laugh at every little mistake that we make. On the contrary, we should remember that the class is waiting to be interested by our talk and will be best pleased by our success. Sometimes our nervousness is due to our continually thinking of what we consider to be the very trying ordeal before us. Sometimes we fail through neglecting to prepare carefully what we have to say. To gain confidence in speaking, then, it is well to remember that:

1. We are expected to speak only in a simple, natural, interesting way,

2. The class will be sympathetic and helpful,

3. Brooding over the giving of an oral composition does harm rather than good,

4. Careful preparation will decidedly increase the probability of our success.

THE SPEAKER'S DEPORTMENT

The manner in which we conduct ourselves in beginning a talk has a great deal to do with predisposing the class for or against us. The very way in which we walk to the platform, may impress the hearers favourably or unfavourably. How unbecoming it is, for instance, to loiter, sidle, or shuffle to the front of the room! How effective, on the contrary, to walk readily and gracefully forward! Then, too, we should assume a natural position; we should stand erect, with the chest up, thighs back, and knees straight. We should plant both feet firmly on the ground, with one slightly in advance of the other. If we are talking for any length of time, of course, it is advisable to alter our position occasionally; we may step backwards or forwards, or to one side.

Having taken our position, we should do well to pause for a moment before beginning to speak. This gives the class an opportunity to settle to attention, and also permits us to collect our thoughts. Finally, we must be courteous in our opening words. We must not forget, for instance, to address the chair and our audience. If a distinguished visitor is present, it will be in place to remember him also.

EXERCISE

Keeping a definite purpose in mind, tell the class a brief story suggested by one of the following titles:

1. An Automobile Accident
2. A Quarrel at Recess
3. A Lost Cow
4. The Bee's Revenge
5. My Experience with an Alarm Clock.

IV

WRITTEN COMPOSITION

THE PREPARATORY DRAFT AND THE REVISION

The fourth stage, as we have seen, in composing, is the actual expression of our thoughts. Now, in oral composition these thoughts need not be put on paper at all. When, on the contrary, we write a composition, we should, after gathering, selecting, and arranging our material, make a preparatory, but none the less careful, draft of it. This draft we ought to subject to the most searching revision, asking ourselves such questions as the following: (1) Have we kept throughout to the central purpose of our composition? (2) Is each of our paragraphs given up to the development of a definite topic? (3) Are our sentences well constructed? (4) Have we employed the best language at our command? (5) Have we been careful of such details as spelling, the use of capital letters, and punctuation?

PUNCTUATION AT THE CLOSE OF THE SENTENCE

In our previous study of Composition, we have learned the following rules for the use of punctuation marks at the close of a sentence:

1. Assertive sentences and ordinary imperative sentences are closed with the period.

2. Exclamatory sentences and imperative sentences that express strong feeling are closed with the exclamation mark.

3. Interrogative sentences are closed with the interrogation mark.

EXERCISE

Insert the proper mark at the close of each of the following sentences:

(1) How I writhed, and yawned, and nodded, and revived (2) How—how dare you, under my roof (3) Proud people breed sad sorrows for themselves (4) Begone, you vagabond (5) Honest people don't hide their deeds (6) What vain weathercocks we are (7) Where must I turn for comfort (8) Oh, for mercy's sake, for mercy's sake, let us hear no more of it now (9) A good heart will help you to a bonny face (10) Why does my blood rush into a tumult at a few words

THE USE OF CAPITAL LETTERS

We have, no doubt, already learned that capital letters must be used: (1) With the pronoun "I" and the interjection "O." (Notice that the latter word is used only with the names of persons addressed; for example, "O, sir, you are mistaken.") (2) With all names of the Deity. (3) With all proper names and most adjectives derived from them. (4) At the beginning of every sentence and of every direct quotation that forms a sentence.

EXERCISE

Insert capital letters, wherever necessary, in the following sentences, and tell why you do so:

(1) britain is not responsible for this war, and thank god for that. (2) as the lord liveth, we had engaged in no conspiracy against germany. (3) when germany said: "do you not think it would be better for austria and russia to talk the matter over amongst themselves?" sir edward grey replied: "yes, that seems a very sensible idea." (4) john bull led the way and said: "come on, o canadians, we need your help." (5) in september, 1916, the first canadian division, general currie's veterans of ypres, moved south to support the australians at tom's cut, near courcelette.

THE CHOICE AND THE WRITING OF A TITLE

Having written and revised the preparatory draft of our composition, we must next choose a title. Examine the following titles:

The Gold Bug
The Man Who Was
The Mill on the Floss
The String.

Note that: (1) They are short. (2) They arouse interest and are attractive in form. If you have read the stories so entitled, you will notice, also, that: (3) They cover the scope of the stories. We shall do well to choose a title that has these three qualities.

Observe, also, as to the writing of the foregoing titles, that the first word and all other important words are written with capital letters.

EXERCISE

Write properly the titles of five books you have read.

THE FINAL COPY OF A COMPOSITION

We are now ready to copy our composition finally. There are certain details of form that should be attended to. Examine any book of ordinary prose. On what part of each page is the title placed? What space is left between the title line and the first line of the text? How is the beginning of a new paragraph indicated? How does the space left between the sentences compare with that left between the words?

We find that: (1) The title should be placed over the middle of the first line of the page. (2) The space left between the title and the first line of the text should be double that left between the different lines of the text. (3) The first line of each paragraph, except possibly the

opening paragraph, should begin a little farther (about an inch in written work) to the right than the other lines of the paragraph. This additional margin space is called the **Indentation.** (4) The space left between sentences should be double that left between words.

In addition, it is hardly necessary to say that our handwriting should be the neatest and most legible possible. We should avoid blots, untidy erasures, overlining, and the insertion of omitted material above the lines proper. If a mistake is made, we should erase it neatly. The use of parentheses to mark an error is unauthorized.

EXERCISE

In a single paragraph, write a story suggested by one of the following titles:

1. The Wind's Trick
2. A Fall on the Ice
3. How I Lost the Fish
4. A Terrified Horse.

V

THE OUTLINE

Our first two exercises in composing have been very short. If we are called on to narrate at greater length, it is generally advisable to make a preparatory outline, or plan, of what we intend to say.

Examine the following story:

My brother's vigilant care of his two youngest sisters was once the occasion to them of a serious fright. My grandfather —the sexton—sometimes trusted him to toll the bell for a funeral. In those days the bell was tolled for everybody who died. John was social and did not like to go up into the belfry and stay an hour or so alone; and as my grandfather positively forbade him to take any other boy up there, he one day got permission for

us two little girls to go with him for company. We had to climb up a great many stairs, and the last flight was inclosed by a rough door with a lock inside, which he was charged to fasten, so that no mischievous boys should follow.

It was strange to be standing up there in the air, gazing over the balcony-railing down into the street, where the men and the women looked so small, and across to the water and to the ships in the east, and the clouds and the hills in the west! But when he struck the tongue against the great bell, close to our ears, it was more than we were prepared for. The little sister, scarcely three years old, screamed and shrieked: "I shall be stunned-ded! I shall be stunned-ded!" I do not know where she picked up that fine syllable, but it made her terror much more emphatic. Still the great waves of solemn sound went eddying on, over the hills and over the sea, and we had to hear it all, though we stopped our ears with our fingers. It was an immense relief to us when the last stroke of the passing bell was struck, and John said we could come down.

He took the key from his pocket and was fitting it into the lock, when it slipped, dropping down through a wide crack in the floor, beyond our reach. Now the little sister cried again, and would not be pacified; and when I looked up and caught John's blank dismayed look, I began to feel like crying, too. The question went swiftly through my mind—"How many days can we stay up here without starving to death?" For I really thought we should never get down out of our prison in the air; never see our mother's face again.

But my brother's wits returned to him. He led us back to the balcony and shouted over the railing to a boy in the street, making him understand that he must go and inform my father that we were locked in the belfry. It was not long before we saw both him and my grandfather on the way to the church. They came up to the little door and told us to push with our united strength against it. The rusty lock soon yielded, and how good it was to look into these two beloved human faces once more!

Lucy Larcom—A New England Girlhood

It will be easy to determine the plan of the foregoing passage if we write down the topics of the paragraphs, together with any sub-topics, as follows:

I. How we came to be in the belfry—
   1. The tolling of the bell
   2. John's love of company
   3. The ascent of the tower

II. What we felt like there—
   1. The sights
   2. The sounds

III. How we were locked in—
   1. The loss of the key
   2. The effect on our feelings

IV. How we were released—
   1. John's idea
   2. Father's arrival
   3. Our joy.

From an examination of this model, we can readily see the requisites of a good outline:

1. The topics of the various paragraphs should be set down in natural order. The choice of a definite topic for each will give our paragraphs, like the whole composition, the quality of unity. Any sub-topics necessary to the development of a paragraph should be included under the main headings; but care should be taken not to write sub-topics as main headings.

2. The paragraph headings should be arranged in an orderly way. Through this we secure the second quality essential to composition—**Coherence.**

3. The outline should cover the scope of our composition—no more, and no less.

4. The outline headings should be as brief as possible.

5. In grammatical form, the headings should be as nearly alike as we can make them.

THE GENERAL METHOD OF NARRATION

Examine, further, the quoted story. What useful information is given in the first paragraph? In what order are the incidents of the story narrated? Do you consider the closing sentence strong or weak?

From the answers to these questions we learn three important points about the method of narration:

1. The time of the occurrence related, the place, and the persons chiefly concerned, are commonly mentioned near the beginning of the story.

2. Events are usually narrated in the order in which they happened.

3. If possible, the whole narrative should lead up to some strong situation at the close. Through this last, we gain **Emphasis**—the third requisite of good composition.

EXERCISE

Draw up an outline plan for a composition on one of the following topics:

1. A Day with the Harvesters
2. A Happy Christmas
3. My Visit to the Fair
4. An Afternoon's Shopping
5. My New Year's Resolution.

HOLDING ATTENTION IN ORAL COMPOSITION

As we are now about to give an oral composition of some length, we must know how to gain and to hold the attention of the class. To do this, it will first be necessary to observe the principles of composition we have already referred to—Unity, Coherence, and Emphasis.

Even so, we may still lose the interest of our hearers through faults of manner on the platform. We should try to avoid these faults by observing the following directions:

1. Stand in the middle of the platform.

2. Do not lean on the desk or on a chair; do not put your hands in your pockets. These actions give an impression of indifference on your part, and create the same feeling in those who listen to you.

3. Do not keep fingering any object within reach; do not make unnecessary or extravagant gestures. In either case, the attention of your audience is distracted from what you say.

4. Do not look at the ceiling, the walls, or the window, but face your audience directly. By so doing you not only make a personal appeal to them, but you are also able to tell, through watching the expression of their faces, whether you are holding attention or not; and hence, whether or not you should change your method and style of address.

EXERCISE

Study the picture—"The Spill." Imagine that you are one of the persons on the overturned toboggan. How did you come to be on the slides? How did you get to the top? What people did you find there? Did the three toboggans seen in the foreground start at the same time? What caused the spill? What were its results? Choose some definite idea to bring out in your story, such as the excitement, the humour, or the danger of the mishap, and tell the class the story of the occurrence.

UNITY OF THE SENTENCE

The sentence, like the whole composition and the paragraph, should be written with one clear, definite purpose in mind. Unity may be lost in the following ways:

1. By writing long, rambling sentences, with their parts connected by the conjunction "and".

The Spill

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Eugene A. Perry

2. By failure to punctuate properly, as in the following:

The houses are of the duplex type and are constructed of brick practically every house has a verandah.

The sentence should plainly be broken after the word "brick".

3. By writing long sentences of intricate construction; for example:

The puncture is easily found by placing the tube in water, after filling it with air, when bubbles will be seen coming up to the surface of the water.

This sentence should be thus broken and simplified:

The puncture is easily found by filling the tube with air and placing it in water. Bubbles will then be seen coming up to the surface of the water from the puncture.

EXERCISE

Improve the following sentences as to unity:

(1) Next you get a piece of oak about ten inches long and one inch in diameter at one end of this make a point so that it will fit tightly into any one of the holes in the base. (2) We took the street-car around to the eastern entrance of the grounds, this being my favourite route because of the scenery being much prettier than that of the city streets, and of the interesting Old Fort. (3) We started early in the morning and went down to see the Prince, and when the procession had ended, we were informed that the Prince had passed in the third or fourth car, and we did not know what he looked like any more than we did when we started. (4) Then came the day of my departure and in a way I was not sorry to come home to our lively city, after being in a quiet town, and, as is usual on a holiday, I found myself in a crowded train, and had to stand part of my journey, then I secured a seat for the rest of the way. (5) Prepare many

good-sized sandwiches made of eggs, lettuce, tomatoes, and peanut butter, after the sandwiches serve cakes, fruit, candies, and lemonade.

EXERCISE

Write a composition based on one of the following topics:

1. My First Experience in Ploughing
2. A Fallen Live Wire
3. The Report of a Victory
4. A Modern Santa Claus
5. A Bird-nesting Expedition.

VI

WORDS

IMPORTANCE OF THE STUDY OF WORDS

One of the main reasons for the failure of many persons to make their compositions interesting is that they have at their disposal only a very limited stock of words. The result is frequent repetition; the use of dull, colourless language; even the employment of slang and other questionable expressions. An indifferent, easy-going writer will say, for example: "I remember very well the lawyer's displeased appearance." Another, who is making greater effort to secure effect, will write: "I remember very well the lawyer's sour expression." Robert Louis Stevenson, one of the most skilful of all modern English prose writers in the matter of choosing words, puts the same thought thus: "I remember very well the vinegar aspect of the lawyer."

How did Stevenson achieve success in this respect? Let us answer the question in his own words:

All through my boyhood and youth, I was known and pointed out for a pattern of an idler; and yet I was always busy

on my own private end, which was to learn to write. I kept always two books in my pocket, one to read, one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version-book would be in my hand to write down the features of the scene. Thus I lived with words.

—*R. L. Stevenson*

From "A College Magazine," by permission of Charles Scribner's Sons, Publishers

How admirably Stevenson wrote, as a result of this boyhood practice, those of us know who have enjoyed *Treasure Island*, or *Kidnapped*, or *David Balfour*. We cannot all, to be sure, attain to his remarkable skill, but we can, at least, so far succeed as to make what we have to say and to write pleasing and interesting to others.

OBJECTIONABLE WORDS

The first step toward this end is to avoid the use of such expressions as offend good taste. These expressions may be classified as follows:

1. **Improper Abbreviations.**—Many of us, undoubtedly, show disrespect to our native language by improperly abbreviating words. We say "exam" instead of "examination", or "gym" instead of "gymnasium".

2. **Slang.**—Others of us believe that we have produced a favourable impression by the use of current slang. When we might say, "I agree with you", we try to gain effect by substituting, "I'll say so". Now this employment of slang is a confession of weakness, not of strength. It means that our stock of words is very small; that we are unwilling to take pains to increase it; and that, in fact, we are making it more and more restricted every day by our dependence on questionable language.

3. **Colloquialisms.**—As the derivation of the term (*colloquor*, I converse) indicates, colloquialisms are often

quite permissible in conversation, and may even be introduced in less formal composition and in the written reproduction of dialogue, but their use in ordinary work is undesirable. Such shortened forms as "Aren't" and "I'm" are colloquialisms; the italicised words in "Wait a *bit*" and "I *want* to see you" are other examples.

4. **Provincialisms.**—These are expressions used in some one section of the country—the term, of course, is obtained from the word "province"—but not in the country as a whole. A good example of a provincialism is the use of the word "guess" in the sense of "think". If we are observant, we shall notice that the same idea may be expressed by quite different words in varying parts of our Empire. Often either of these expressions may be used with perfect correctness.

Compare, for example, the following:

English Word	*Canadian Word*
luggage	baggage
shop	store
carriage (of a railway)	car
treacle	molasses
corn	grain

5. **Foreign Words.**—A more serious error than the use of provincialisms is that of unnecessarily employing foreign words. Many foreign words, such as "*pâté*" for "small pie" and "*menu*" for "bill of fare", are now so extensively used and commonly understood that we can take no objection to them; but it is surely unnecessary to call a "masterpiece" a "*chef d'oeuvre*".

6. **Newly Coined Words.**—Again, in all modern languages, because of the ever-increasing number of scien-

tific discoveries and inventions, and on account of the generally broadening interests and activities of life, new words are being continually introduced. Many of these **newly coined** words, as they are termed, soon become recognized as standard. For instance, although the words "automobile", "garage", "chauffeur", "aviator", "bird-man", and "marconigram" would have mystified the people of fifty years ago, they form a very necessary part of our vocabulary to-day. Some words, however, like "wireless", with the value of a verb, are of such recent introduction that it is wiser, as yet, to avoid their use.

7. **Obsolete Words.**—A mistake of quite the opposite kind is the introduction of words that have passed out of use in our language, or **obsolete** words, as they are called. The employment of "perchance" instead of "perhaps", is an example of this.

8. **Poetical Language.**—Finally, certain words, such as "ere" for "before", may quite properly be used in poetry, but should not ordinarily be employed in prose.

EXERCISE

Improve the wording of the following sentences. Tell why you consider the rejected expressions undesirable:

(1) The first place we struck was Muskoka wharf. (2) The train contained a diner, a sleeper, and a smoker. (3) As we rode along on our steeds, we beheld, from time to time, herds of kine in the vale below us. (4) I calculate that's true. (5) Have you passed your matric? (6) Don't hurt the kid. (7) Did he suicide? (8) I'll 'phone you to-morrow a.m. (9) I reckon you're afraid. (10) He believes, au contraire, that you did perfectly right. (11) I preferred the aeroplane stunts. (12) Lieutenant Brown is an erstwhile school-fellow of mine. (13) I feel just awful about it. (14) She is always dressed à la mode. (15) The rain is beastly unpleasant.

CHAPTER II

I

DESCRIPTION

KINDS OF DESCRIPTION

In the preceding Chapter, we noticed the various kinds of prose composition. We shall now pay attention to the form that we use when we wish to describe an object, a person, or a scene.

When we describe anything, we attempt to reproduce in the minds of others a picture like that in our own minds. This is the aim of simple description. If we hope to attain this result, our own impressions must, first of all, be definite. Careful observation of details, and quickness to note differences and similarities in the objects around us, will help us to make our descriptions clear and vivid.

Two important kinds of description may be noticed:

1. We sometimes merely state such details about the person or the thing described as will serve for purposes of identification. We make no attempt to combine these details into a single unified picture.

Examine the following:

> Alan was advertised as "a small, pock-marked, active man of thirty-five or thereby, dressed in a feathered hat, a French side-coat of blue with silver buttons and lace a great deal tarnished, a red waistcoat, and breeches of black shag".
>
> *R. L. Stevenson—Kidnapped*
> *By permission of Cassell & Company, Ltd., London, and McClelland & Stewart*

Notice that the details mentioned here—the pocked face, the feathered hat, the blue coat, the silver buttons,

the red waistcoat, the black breeches—are such as would make it easy for a stranger to recognize Alan at once. They do not, however, permit of our picturing him so as to have an idea of his general appearance or character. This is the descriptive method used by the real estate agent in describing a house, by the police in identifying a criminal, and by the scientist in describing a plant or an insect.

2. We may so combine striking details of appearance into a picture as to produce some predominating impression. The effect is that of unity.

Examine the following:

I shall never forget my first look at my hero, that flaming, exhaustless spirit in a body so gauche and so unshapely. When I was brought to him, he was standing on a knoll alone, looking through a glass toward the batteries of Lévis. The first thing that struck me, as he lowered the glass and leaned against a gun, was the melancholy in the line of his figure. I never forgot that, for it seemed to me even then that, whatever glory there was for British arms ahead, there was tragedy for him. Yet, as he turned at the sound of our footsteps, I almost laughed; for his straightened hair, his face defying all regularity, with the nose thrust out like a wedge, and the chin falling back from an affectionate sort of mouth, his tall, straggling frame, and far from athletic shoulders, all challenged contrast with the compact, handsome, graciously-shaped Montcalm. In Montcalm was all manner of things to charm—all save that which presently filled me with awe and showed me wherein this sallow-featured, pain-racked Briton was greater than his rival beyond measure: in that searching, burning eye, which carried all the distinction and greatness denied him elsewhere. There resolution, courage, endurance, deep design, clear vision, dogged will, and heroism lived: a bright furnace of daring resolve which gave England her sound desire.

Sir Gilbert Parker—The Seats of the Mighty
By permission of the Author

This type of description is much more frequent than the former. Notice that the author first gives a general impression of Wolfe, and then states in an orderly, progressive way the details that contribute to this impression. Such is the common method in describing. (1) What is the general impression in the foregoing passage? (2) Show how this impression governs the selection of details. (3) Why does the author introduce the reference to Montcalm? (4) How is the last sentence made effective?

EXERCISE

A. In about thirty words, describe your dog as you would advertise him in the "Lost and Found" column of a newspaper.

B. Write a paragraph describing one of the following:

(1) A pretty wrist-watch. (2) A grandfather's clock. (3) A cosy chair. (4) A floor-lamp. (5) A new farm implement. (6) Your favourite picture. (7) An interesting bit of statuary. (8) A souvenir of pioneer days. (9) A relic of the Great War. (10) A family heirloom.

C. Give a brief written description of one of the following:

(1) A cross girl. (2) A typical Canadian farmer boy. (3) A doctor at a patient's bedside. (4) A traffic policeman. (5) A happy child.

D. Study the picture—"Tipperary." Explain the title. What are the most striking details of the picture? Where are the soldiers going? What kind of weather is it? What other circumstances might tend to discourage these soldiers? What is their real spirit, and how do they show it? Write a description of the scene represented in the picture.

"Tipperary" —*J. C. Dollman, R.W.S.*

By courtesy of Frost and Reed, Ltd., of Albany Court Yards, Piccadilly, London, W.I., and 8 Clare Street, Bristol, Publishers of the large Engraving of this Picture

THE LANGUAGE OF ORAL COMPOSITION

Often in our class speeches, as, for instance, when we are telling simple stories, our language need not be so dignified as that used in written work. At the same time, we must guard against the introduction of slang and unauthorized abbreviated forms, such as, "You bet", "ain't", "he don't". A free and easy style, involving the use of simple words and colloquial language, helps us to hold the interest of our hearers and keeps our talk from seeming stiff and unnatural. The following passage illustrates both what type of expression we should avoid and what we should use in order to gain an easy and a pleasing effect:

"I say, East, can't we get something else besides potatoes? I've got lots of money, you know."

"Bless us, yes, I forgot", said East, "you've only just come. You see all my tin's been gone this twelve weeks. I've got a tick at Sally's, of course; but then I hate running it high, you see, toward the end of the half, because one has to shell out for it all directly one comes back, and that's a bore."

"Well, what shall I buy?" said Tom. "I'm hungry."

"I say," said East, "you're a trump, Brown. I'll do the same by you next half. Let's have a pound of sausages, then; that's the best grub for tea I know of."

Hughes—Tom Brown's Schooldays

It must be admitted that the foregoing passage is a very natural imitation of the style of speech of English schoolboys. At the same time, it undoubtedly contains the following positively slangy expressions: "tin", for "money"; to "shell out", for "to pay"; "grub", for "food". In addition, a good dictionary classes these expressions as decided colloquialisms: "tick", for "account"; "directly", for "directly when"; a "trump", for a "dependable person".

The use of the verb phrase "I've got" is condemned by many authorities; on the other hand, thousands of good speakers and writers undoubtedly use the expression.

Finally, the use of the shortened forms: "can't", "I've", "you've", "That's", "I'm", and "Let's", and of the free and easy phrases: "I say", "lots of", "you know", "Bless us", "only just", "you see", "running it up", "a bore", gives not only naturalness, but also lively animation to the passage.

EXERCISE

Tell the class a short story based on one of the following topics. Make your language as natural as possible:

1. An Unwelcome Guest
2. Snow-bound!
3. No Laughing Matter
4. An Adventure at the Mill-pond
5. The Deed of a Hero.

II

THE PARAGRAPH

WHAT A PARAGRAPH IS

We have already learned that paragraphs form steps in the development of the whole composition. A paragraph may be defined as a group of sentences developing a single topic. We have noticed, also, how the beginning of each new paragraph is marked by indentation.

UNITY IN THE PARAGRAPH

Examine the following description:

Just in the watery fringe of the reeds, as brown and erect and motionless as a mooring-stake, stood the bittern. Not far short of three feet in length, from the tip of his long and powerful dagger-pointed bill to the end of his short rounded tail, with

his fierce, unblinking eyes, round, bright, and hard, with his snaky head, and long, muscular neck, he looked, as he was, the formidable master of the swamp. In colouring he was a streaked, freckled mixture of slaty grays and browns and ochres above, with a freckled, whitish throat and dull buff breast and belly—a mixture which would have made him conspicuous amid the cool light green of the sedges, but that it harmonized so perfectly with the earth and the roots. His long legs were of a dull olive, which melted into the shadowy tones of the water. Indeed, moveless as he stood, to the undiscriminating eye he might easily have passed for a decaying stump by the water-side.

C. G. D. Roberts—The Watcher in the Swamp
By permission of the Author

The author's intention in the foregoing paragraph is to show the bittern as immovable, and indistinguishable from the stumps in the swamp. All the sentences contribute in some way to that impression. The writer might have referred to some other characteristics of the bird, such as its sonorous and uncouth cry, or the way in which it seeks its prey. Such details, however, would have been out of place, as they would not have been in keeping with the one characteristic of the bittern that forms the topic of the paragraph. By this singleness of aim in writing, we give a paragraph the quality of unity.

THE TOPIC SENTENCE

In the foregoing extract, we notice that the first sentence describes, in a general way, the bittern standing in the swamp—"as brown and erect and motionless as a mooring-stake". Thus, the first sentence states the subject, or topic, of the paragraph, and is called the **Topic Sentence.**

Although the topic sentence is often placed first, we shall find many paragraphs that contain at the beginning one or more **transitional** or **introductory** sentences. These serve either to link the paragraph to the

one that precedes it, or to prepare the reader for the new topic. Again, when we wish to keep the reader in suspense, we do not state the topic of the paragraph until the very end. Very often, too, especially in narration or description, a paragraph has no definite topic sentence, although the law of unity is strictly observed. In such paragraphs, in the case of narration, all the incidents take place within a single unit of time; in the case of description, all details are selected so as to contribute to the desired impression of the person or the thing described.

EXERCISE

State the topic and the topic sentence of each of the following paragraphs:

1. When the railway first went through the Fraser Canyon, the passengers, looking out of the windows, were amazed to see something like a Jacob's ladder up and down the mountains, appearing in places to hang almost in mid-air. Between Yale and Lytton it hugged the mountain-side on what looked like a shelf of rock directly above the wildest water of the Canyon. Cribwork of huge trees, resembling in the distance the woven pattern of a willow basket, projected out over the ledges like a bird's nest hung from some mountain eyrie. The traveller almost expected to see the thing sway and swing to the wind. Then the train would sweep through a tunnel, or swing round a sharp bend, and far up among the summits might be seen a mule team or a string of pack-horses winding round the shoulders of the rock. It seemed impossible that any man-made highway could climb such perpendicular walls and drop down precipitous cliffs and follow a trail apparently secure only for a mountain goat. The first impression was that the thing must be an old Indian war-path, along which no enemy could pursue. But when the train paused at a water-tank, and the traveller made inquiry, he was told that this was nothing less than the famous Cariboo Road, one of the wonders of the world.

From "The Cariboo Trail,"
by Agnes C. Laut, in "The Chronicles of Canada"
By permission of Glasgow, Brook & Company, Publishers

2. The picture of a passing flock of wild geese was indelibly impressed. They flew conveniently low over the tortuous hills, the leader holding his place at the head of the broad "V", with nineteen aligned on his right, and twenty-five on his left. There was a magnificent aspect of determination in those forty-five necks strained rigidly forward toward the new home in the remote north. Calls of encouragement were frequently sounded and answered, and near the leader the steady flapping was varied by an occasional change of position. They passed so low that every distended pinion could be distinctly seen. Their heavy bodies and sturdy wings rapidly grew less distinct, and soon blended into a dark, wavy line against the low, thin clouds above the horizon.

S. T. Wood—Rambles of a Canadian Naturalist
By permission of J. M. Dent & Sons, Ltd., London

3. That is the story of two little nations. The world owes much to little nations—and to little men! This theory of bigness, this theory that you must have a big Empire, and a big nation, and a big man—well, long legs have their advantage in a retreat. Frederick the First chose his warriors for their height, and that tradition has become a policy in Germany. Germany applies that ideal to nations, and will allow only six-foot-two nations to stand in the ranks. But ah! The world owes much to the little five-foot-five nations. The greatest art of the world was the work of little nations; the most enduring literature of the world came from little nations; the greatest literature of England came when she was a nation the size of Belgium fighting a great Empire. The heroic deeds that thrill humanity through generations were the deeds of little nations fighting for their freedom. Yes, and the salvation of mankind came through a little nation. God has chosen little nations as the vessels by which He carries the choicest wines to the lips of humanity, to rejoice their hearts, to exalt their vision, to stimulate and strengthen their faith; and if we had stood by when two little nations were being crushed and broken by the brutal hands of barbarism, our shame would have rung down the everlasting ages.

The Rt. Hon. David Lloyd George

EXERCISE

Write a paragraph developing the idea expressed in any one of the following topic sentences:

1. My dog is a massive, shaggy fellow.
2. On my way to school, I saw a poor blind horse pulling a heavy load.
3. Above the fragrant flowers darted a humming-bird.
4. I wish you could see my pet canary.
5. The caged lion paced back and forth within his den.

EXERCISE

Think of any insect, bird, fish, or animal that particularly interests you, and, in a single paragraph, write a description of it.

III

UNITY OF THE SENTENCE

REVIEW EXERCISE

In the previous Chapter, we learned that a good sentence should express one main idea and leave a single impression on the mind.

Improve the unity of the following, dividing them, if necessary, into shorter sentences:

(1) Suddenly the horses stopped, and we got out, but the snow-storm was so blinding that we could not follow the road, so we lost our way, and did not reach the farm until after midnight. (2) The only way that a Federal union could work out was to have the provinces united so that they could work in harmony with one another, so it was necessary to build the Intercolonial Railway, which at last was done, and this connected the provinces. (3) Then you move with the crowd and try most of the games, until you reach the tent displaying the War Memorials, and then you go in. (4) At last we came to the shore and landed at the pier, where we were welcomed by all

our friends, and they were very glad to see us again. (5) Two of the girls were already there when I arrived, and of course there were two yet to come, but we did not have long to wait, for in a few minutes the fourth girl came after having to wait for some time for the last girl, and then she couldn't come, so just the four of us went after all our worrying.

The sentences in the foregoing exercise tend to be long and rambling. We may, however, violate the principle of unity in shorter sentences in the following ways:

1. By writing a series of short sentences, each containing an undeveloped thought, when we should combine these into one sentence.

Contrast, for instance, the looseness of the two sentences:

This automobile is strongly built. It will last a lifetime.

with the compactness of the single sentence:

This automobile is so strongly built that it will last a lifetime.

EXERCISE

Combine the ideas expressed in each of the following groups of short sentences into one sentence:

(1) We rose at seven o'clock in the morning. It was bright and cool. We had decided to go on a paper-chase. (2) Yesterday evening we attended a concert. It was given by the club. The concert was held in the school auditorium. (3) Exhibition began on August 27th. I went the third day. I first looked at the animals. They were kept in a long building near the main entrance. (4) Last summer I saw a deer. It was in Algonquin Park. It had come to the edge of the lake. It had evidently come there to drink. The water of the lake was cool and refreshing. (5) Lloyd George guided the Empire through the serious years of the war. He had the support of the people. He inspired every one by his tireless activity.

He went about making speeches. He urged the workers to increase the production of munitions. When peace came, he was the leading statesman of Europe.

2. By combining unrelated ideas into a single sentence. There is, for instance, no logical connection between the two ideas expressed in the sentence:

Sir Walter Scott had many animals around him, and people who came to the estate of Abbotsford were always welcome.

EXERCISE

Tell which of the following groups of ideas show a sufficiently close relation of thought to be written in a single sentence, and, if possible, combine them so:

(1) Ottawa was chosen the capital of Canada. Montreal and Toronto also wished this honour. (2) Canada is a great wheat-producing country. Canadians fought bravely for the Allies in the Great War. (3) William Lyon Mackenzie was the first mayor of Toronto. The city now has over half a million inhabitants. (4) Halifax is situated on Halifax Harbour. It is a great Canadian seaport. (5) The Prince of Wales served in France. He visited Canada in 1919.

3. By the improper co-ordination or subordination of related thoughts in a sentence.

Examine, for instance, the following:

Mail coaches were often robbed, and they had to be accompanied by armed guards.

It is evident that the two ideas connected by "and" in this sentence are not of equal importance. The robbing of the mail coaches is the reason for the accompaniment of guards. The sentence should be written as follows:

As mail coaches were often robbed, they had to be accompanied by armed guards.

The converse error of expressing the main idea as a subordinate clause is seen in the following:

One day I was going along the canal when I met a tramp.

As the meeting with the tramp is the main idea, the sentence should run:

When I was going along the canal one day, I met a tramp.

EXERCISE

Improve the unity of the following sentences, taking care that subordinate ideas are expressed as phrases or clauses, and that main ideas are expressed in the form of principal statements:

(1) My canoe is of the cruiser type, and was the first of this kind the Indian ever made. (2) We reached the Scugog River, and here we had something to eat. (3) It was a hot day in July, and I decided to lie down in the shade of the cedars. (4) We are mailing you our latest catalogue, and you will find it very interesting. (5) I was walking along, when I caught sight of the Wild West Show on my right.

4. By making unnecessary changes in the construction of a sentence.

Examine the following:

He rushed to the window, and the battalion was seen marching down the street.

In this sentence, the writer has unnecessarily changed the subject from "he" to "the battalion". This occasions a further change from the active voice in "rushed" to the passive voice in "was seen". Moreover, it leaves the reader in doubt as to who saw the battalion.

EXERCISE

Reconstruct the following sentences so as to avoid objectionable changes in structure:

(1) Entering the woods, the birds were singing merrily. (2) He was famed for his oratory, his handsome appearance, and because he was generous to his friends. (3) The girls, having lost their way in the woods, and as darkness was falling, began to cry. (4) If a person breaks the law, they will be punished. (5) I chose the picture for its beauty, and because it was cheap.

IV

THE POINT OF VIEW IN DESCRIPTION

THE PHYSICAL POINT OF VIEW

When we begin to describe, we should choose and state a point of view. All the details introduced must then be such as can be seen from this position. If, for instance, we are standing in front of a church, we ought not to mention the appearance of the coloured windows at the side. Moreover, our point of view will materially affect the scale of our description. It will make a great difference in our impression whether we see some sheep in a valley from a position near them, or from the top of a high hill. Of course, should it be necessary, we may from time to time change our point of view so as to make a description complete, as is generally done in describing whole buildings, villages, towns, or cities. The reader must be kept informed of any such changes.

EXERCISE

Examine carefully the following passages, and answer the questions based thereon:

1. My hands by this time were numb with cold. We had been ascending steadily, and Byfield's English thermometer stood at thirteen degrees. I borrowed from the heap a thicker overcoat, in the pocket of which I was lucky enough to find a pair of furred gloves, and leaned over for another look below. The sea fog had vanished, and the south of Scotland lay spread

beneath us from sea to sea, like a map in monotint. Nay, yonder was England, with the Solway cleaving the coast—a broad, bright spearhead, slightly bent at the tip—and the fells of Cumberland beyond, mere hummocks on the horizon; all else flat as a board or as the bottom of a saucer. White threads of highroad connected town to town; the intervening hills had fallen down, and the towns, as if in fright, had shrunk into themselves, contracting their suburbs as a snail his horns.

R. L. Stevenson—St. Ives
(London: William Heinemann)

(1) In what words does the writer here state his point of view? (2) Which words convey his general impression? (3) Give several examples of the effect of distance on his impressions of things seen.

2. When he entered the house, the conquest of his heart was complete. It was one of those spacious farm-houses, with high-ridged, but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming à piazza along the front, capable of being closed up in winter. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighbouring river. Benches were built along the sides for summer use; and a great spinning-wheel at one end and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the centre of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge quantity of linsey-woolsey just from the loom; ears of Indian corn and strings of dried apples and peaches hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlour, where the claw-footed chairs and dark mahogany tables shone like mirrors; and irons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch shells decorated the mantel-piece; strings of various coloured birds' eggs were suspended above it; a great ostrich egg was hung from the centre

of the room; and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

Washington Irving—The Sketch Book

(1) The foregoing passage mentions four distinct points of view. What are they? (2) State generally the things seen from each. (3) What feature of the house is it that "completes the conquest" of the visitor's heart?

THE MENTAL POINT OF VIEW

We have already considered how a scene may be described from a physical point of view. We may, however, follow another method. In describing Niagara Falls, for instance, one writer will be impressed by the beauty of the surroundings; another, by the sublimity of the mighty fall of water; still another, by the industrial possibilities of the cataract. Each writer will select the details that help him to produce the intended effect upon the reader. Description of this sort is said to be from **a mental point of view.**

EXERCISE

Examine carefully the following passage, and answer the questions based thereon:

A farm in the valley! Over the mountains swept jagged, gray, angry, sprawling clouds, sending a freezing, thin drizzle of rain, as they passed, upon a man following a plough. The horses had a sullen and weary look, and their manes and tails streamed sideways in the blast. The ploughman, clad in a ragged gray coat, with uncouth, muddy boots upon his feet, walked with his head inclined toward the sleet, to shield his face from the cold and sting of it. The soil rolled away, black and sticky and with a dull sheen upon it. Near by, a boy with tears on his cheeks was watching cattle, a dog seated near, his back to the gale.

Hamlin Garland—Main-travelled Roads
By permission of Harper & Brothers, Publishers

(1) What idea does the writer wish to bring out in the foregoing passage? (2) What effective details does he introduce for this purpose? (3) What is the cause of the boy's crying? (4) The passage is a good example of the apt choice of words. Point out words that are especially helpful for the author's purpose. .

EXERCISE

A. Write one of the following descriptions:

1. A valley as seen from a hill-top
2. A street in the city as viewed from a high building
3. Sights from a steeple.

B. Describe a landscape so as to bring out a prevailing characteristic, such as beauty, peace, or desolation.

ORAL COMPOSITION

THE IMPORTANCE OF DISTINCTNESS IN SPEAKING

In everyday life, clear and distinct utterance—clear **Enunciation,** is very important. In the office, at the telephone, and at the sales counter, it is absolutely essential. In the class-room, it is one way to arouse and to hold the attention of an audience. When we mumble or slur sounds, or omit syllables, we fail to make ourselves heard and understood, and thus lose the attention and the interest of our listeners.

COMMON FAULTS IN ENUNCIATION

Among the common faults in enunciation are:

1. Failure to open the mouth sufficiently.—This, at first, may be caused by nervousness. Continued practice should free us from the fault.

2. The slurring or the elision of sounds.—"Really", for instance, is uttered as "ree-ly"; "cemetery", as "cemetry";

"library" as "libry"; "Niagara", as "Niagra"; "government", as "goverment".

3. The running together of words.—In trying to speak too rapidly, we say, "Gimme a book", instead of "Give me a book"; "Won'che go?", instead of "Won't you go?"; "I dono", instead of "I don't know".

4. Improper lengthening of individual sounds.—This is caused by the speaker's hesitating after each word, adding an "ah" sound, as if he were seeking the next word. Again, he may drag his syllables and words, uttering "poverty" as "povertee", thus failing to give the syllables their proper relative stress.

EXERCISE

Pronounce the following words, being careful not to slur any sounds, and use each word in a brief sentence so as to show that you know its meaning:

Aerial, aviation, congregation, coördinate, corroborate, curious, dirigible, emperor, excellent, exquisite, inexplicable, infinitesimal, linear, maddening, memorable, opportunity, parallel, quarrelsome, squirrel, vehement.

EXERCISE

Examine the picture—"A Fair Pleader". Note the place represented. Note the various persons and their probable relation to one another. Why are they in the garden? Who is the owner of the property? How does the little boy come to be there? What is the little girl whispering in the old gentleman's ear? What are the feelings of the other persons? How will the incident probably end? Tell the class the story suggested by the picture.

A Fair Pleader *Fred Morgan*

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V

THE FIRST AND THE THIRD PERSON

THE INTRODUCTION AND THE CONCLUSION IN NARRATION

Examine the following biographical incident:

The Immortal Exploit of O'Leary

Twenty years ago, a little, fair-haired Irish laddie was playing outside a neat, comfortable-looking cottage in Macroom, about forty miles from the city of Cork. He was charging imaginary foes, stick in hand, with so much vigour that the plump hens scuttled to cover, and entrenched themselves. His mother came to the door of the cottage.

"An' what is it ye are doin' now, Mike?" she asked with a smile. And the curly-haired youngster replied: "I'm a sodger."

Twenty years later, when Michael O'Leary was sent to the Front in November, 1914, the military situation was a difficult one. All around La Bassée district fierce fighting had raged since October. The First Battalion of Irish Guards, in common with other regiments, now experienced the severities of the trench warfare. At the end of January they were stationed near La Bassée brickfield, and the Germans were subjecting them to a withering fire. The bombs thrown by the mortars were costing them dearly.

On the last night of January, the enemy's fire was particularly hot, and it was decided that the trenches were too expensive to hold. But before evacuating them, the Irish Guards were ordered to storm the enemy's position. One can well imagine how welcome the historic command, "Up Guards, and at 'em!" must have been to an adventurous and bold soldier like O'Leary.

In order to prepare the way for the assault, the British artillery commenced one of the fiercest bombardments of the war up till then. No. 2 Company of the Irish Guards was ordered to keep up a hot rifle-fire, to make the Germans keep under cover and to lead the enemy to expect an attack from this direction.

Then No. 1, O'Leary's Company, was ordered to charge. The Irish dashed over the parapet with a yell. O'Leary soon outstripped his comrades. He rushed on like one possessed. He cleared a railway bank in front of him and went on. He paused at a little mound and looked round. In front of him was a deadly machine-gun trained on the trench occupied by the Second Company of the Irish Guards. When O'Leary reached the mound, however, the Germans immediately prepared to turn the machine-gun upon the advancing First Company. O'Leary did not hesitate; he took deliberate aim with his rifle at the gun's crew, five in number, and one by one they dropped as his unerring finger pressed the trigger. The machine-gun was his.

Another barricade farther on had caught his eye. He bounded toward it. The Germans were prepared for him. As before, the young Irishman remained calm and collected. Aiming deliberately, he "got his blows in first", and killed three more Germans. The two remaining promptly raised their hands, and O'Leary at once went forward and secured them as prisoners.

To sum up, Sergeant O'Leary, by his superb daring and amazing skill in shooting, had killed eight Germans, captured a machine-gun, taken two Germans prisoners, and carried two strong positions, from which the rest of the attacking party would have been heavily fired upon.

When on furlough, O'Leary was fêted and cheered as no V.C. hero has been. He received a splendid welcome in Cork and in his native village. Londoners turned out in tens of thousands to acclaim him in the streets. In due course he proceeded to Buckingham Palace to receive his V.C. from the King, and he was honoured by the presence at the ceremony of the Queen and the members of the Royal Family. O'Leary left the Palace a proud man, though he afterwards protested that he "didn't know what all this fuss was about".

G. A. Leask—"V.C. Heroes of the War"
By permission of George G. Harrap & Company, Ltd., London

1. Contrast this story with that on page 11, as to:

(1) The person in which each story is told. (2) The extent to which the feelings and the experiences of the narrator enter into the story.

2. In which paragraph does the account of O'Leary's exploit really begin? (2) What is the value of the preceding part of the narrative? (3) Where does the account of O'Leary's deed end? (4) What purpose is served by the remaining part?

As a result of our study of this extract we learn that a story may be told in the First or in the Third Person. In the former case, the experiences and the feelings of the narrator are everywhere prominent; in the latter case, they are not intruded. We observe, also, the use of an

introduction to give preparatory material, as, for instance, the mention of O'Leary's soldierly instincts even in childhood; and of a conclusion, to round off a story and to give an impression of its completeness. It should be observed, however, that, as is the case in skilful narration, the introduction and the conclusion form but a small part of the whole story.

EXERCISE

Study the picture—"Rescued". Imagine how the soldier came to be in his present position. What kind of dog does the picture represent? What will be the probable outcome? Write the story suggested by the picture.

ORAL COMPOSITION—PRONUNCIATION

REVIEW EXERCISE

Pronounce the following words, making your enunciation clear and distinct; and use each of the less common in a brief sentence to show that you know its meaning:

Abrupt, association, blessed, effervescent, exhume, function, handkerchief, irreverent, laboratory, liberally, misspelled, necessary, perhaps, wheat, whither, which, whimper, whine, whip, whisper.

CORRECT PRONUNCIATION

We have already seen the need of clear and distinct utterance in speaking. Correct pronunciation, however, is equally necessary. If a speaker habitually mispronounces, he is censured as either ignorant or careless. To avoid this, we should listen carefully to the pronunciation of educated men and women, and also make a practice of consulting a standard dictionary. (In Ontario the *Concise Imperial Dictionary*, now called the *Concise English Dictionary*, is recognized as a final authority). Each

"Rescued" —*Herbert Dicksee, R.E.*

By courtesy of Frost & Reed, Ltd., of Albany Court Yard, Piccadilly, London W.1., and 6 Clare Street, Bristol, Publishers of the large Etching of this Picture

student should check up the words he tends to mispronounce, so that, in time, he may overcome his faults.

Among the common errors in pronunciation are:

(*1*) *Mistakes in Vowel Quantities.*—We hear, for instance, "Bāde", instead of "băde".

(*2*) *Mistakes in the Sounds of Consonants.*—We should say "partner", not "pardner"; "epis'l", not "epist'le"; "of'n", not "often"; "going", not "goin' ".

(*3*) *Misplaced Stress.*—Do not say "confis'cate", but "con'fiscate"; not "despic'able", but "des picable"; not "exquis'ite", but "ex'quisite".

(*4*) *Incorrect Division of Words into Syllables.*—Say "as-so-shi-ate", rather than "as-sosh-ate"; "ac-cur-ate", rather than "acc-rate"; "mis'-che-vus", rather than "mis-che-vi-ous"; "re-fer-ence", rather than "ref-rence".

EXERCISE

A. Pronounce distinctly the following words, paying particular attention to the vowel sounds, and consulting your dictionary if you are in doubt; and use each of the less common words in a brief sentence:

Again, apparatus, been, biography, catch, creek, debate, efficient, fête, fragile, genuine, get, insolence, legend, morsel, patriotic, pretty, pupil, terrible, thresh.

B. Pronounce the following words, being especially careful of the consonant sounds:

Apostle, Arctic, booth, chasm, corps, doing, February, finally, glisten, glitter, hasten, immediate, Indian, lengthen, mortgage, perhaps, raspberry, tremendous, wheel, with.

C. Show where the accent falls in each of the following words:

Abdomen, acumen, access, adept, address, adult, adversary, advertisement, affluence, alias, alibi, annex, applicable, clematis, combine, compromise, contrary, contrast, contemplate, decade.

EXERCISE

Tell the class a short story suggested by one of the following topics:

1. The Calf's Escape
2. Caught!
3. Man Overboard!
4. A Bird's Bravery
5. How He Won the M.C.

VI

WORDS

REVIEW EXERCISE

Consider the advisability of using each of the following words in a composition. If you accept a word, tell in what sense you would use it; if you reject it, give a reason:

Adieu, alibi, albeit, anywheres, alumni, bonny, bursted, chores, cute, dope, depot, elegant, gang, gent, gotten, hike, hustle, movies, nobby, overly.

HOW TO ENLARGE OUR VOCABULARY

We have already noticed several classes of words that we should avoid using, such as obsolete expressions, unauthorized abbreviations, newly-coined words, slang, and certain foreign words. On the other hand, we have observed that it is sometimes a merit to employ simple words and colloquial expressions in oral composition.

For general purposes, the English language is so rich in words that there is no excuse for our resorting to unauthorized expressions. As we learn to compose, we must be ever on the alert to add to our vocabulary, so as to gain exactness, freshness, and variety, in writing and speaking. It is not

enough merely to understand the meanings of words as we meet them. We must so study them as to realize all that they suggest. In this way only can we gain a mastery over them.

Several ways of enlarging our vocabulary may be here suggested:

1. Conversation with parents, teachers, and friends more educated than we are.—The exchange of ideas and the efforts made to convey our opinions to others tend to make us more fluent speakers.

2. The habit of reading good poetical and prose literature, not forgetting the better class of magazines.—This reading must, however, be careful, with close attention to the new words we meet.

3. The study of foreign languages.—The accurate translation of the foreign idioms into English not only enlarges our vocabulary, but also trains us in the exact use of our native language.

4. Continued practice in oral and written composition.—In this, we should take care to realize clearly what we have to say, and to express exactly the ideas in our mind. The continued effort to select the best word to express our meaning will result in an ever-increasing vocabulary.

5. Constant reference to a good dictionary.—The dictionary must always be our guide as to the correct pronunciation and the precise meaning of the words that we meet with. We shall notice, later, the full use we can make of a good dictionary.

PUNCTUATION

Quotation Marks.—Examine the punctuation of the following sentence:

He shouted, "The troops have already advanced."

We note that the speaker's direct words, called a **Quotation,** are indicated in the following ways:

1. By the use of double commas, of which the first pair are inverted, at the beginning and the end of the quotation.

2. By the use of a capital letter to introduce the quotation, which, in this case, forms a full sentence. If the quotation does not form a full sentence, the capital letter is unnecessary.

3. By the use of a comma to separate the quotation from the rest of the sentence. In the case of longer quotations, however, the colon is used instead of the comma.

Notice the method of punctuating when a quotation is broken into two parts:

"I shall come on Monday", John said, "if you wish it."

"I shall come on Monday", John said. "Be sure to meet me."

(1) Each part of the quotation is placed in quotation marks.

(2) The second part of the broken quotation is preceded by the marks of punctuation that would be used if no parenthetical words interrupted the quotation.

The Hyphen.—This mark is used:

1. To separate the parts of a compound word; for example: father-in-law, walking-stick.

2. To divide a word at the end of a line. We should be careful, however, to divide words only between syllables, as in "ac-cord-ing". Words of one syllable must never be divided.

The Apostrophe.—This mark is used:

1. To indicate the possessive case, as in the following:

I heard the stirring sound of the guard's bugle.
We sell ladies' gloves.

Note that the possessive form of "it" is "its", not "it's".

2. To mark the omission of a letter or letters in the contraction of a word, or of figures in a number, as in: ne'er, it's (it is), you're, the class of '18.

EXERCISE

Write the following, with the correct punctuation marks and the necessary capital letters inserted:

(1) oh but you are too unjust she cried (2) after all said the major who am I to talk (3) are you a subscriber she asked to the ladies home companion (4) peebles, he said reflectively ive never ventured so far as peebles. ive contemplated it, but i wasnt sure whether id like it when i got there. (5) hes afraid were plottin pearl whispered. (6) my step brother was born on july 15, 1876, and graduated from queens university in the class of 97 (7) hold on jim she cried dont you want to hear what youre goin for (8) father nellie said gravely just to save trouble among the boys will you do it (9) its a long way to tipperary sang the canadians, as the prince of wales passed down the line. (10) what a mistake ive made she exclaimed, as she opened the bible.

CHAPTER III

I

SIMPLE EXPOSITION

THE MEANING AND THE VALUE OF EXPOSITION

Let us now turn to a third form of composition, **Exposition,** or, to use a simpler word, explanation. Unconsciously, perhaps, we have been giving expositions every day of our school lives. Whenever, in the Domestic Science class, we tell how to bake a cake, or, in the Manual Training class, how to make a book-shelf; whenever we explain natural phenomena, such as the movements of the earth, the moon, or the stars; whenever we make clear the nature of clouds, rain, snow, or hail; whenever we point out how plants, insects, birds, or animals grow; whenever we give the reasons for political changes in our country or for the waging of wars; whenever we define grammatical terms or technical scientific expressions, we give an exposition. This whole book is an exposition—an attempt to show how to compose.

THE NECESSITY OF CLEARNESS

In giving an explanation to the class, we have, no doubt, often been advised to make our answers as clear as possible. Important, indeed, as is the quality of clearness in all composition, it is especially so in exposition. The reason for this is readily seen. In narrative, we have certain definite incidents to relate; in description, we have actual objects, persons, or places to picture; in exposition, on the contrary, we deal with such things as processes,

propositions, or terms—**abstract** ideas. These we must first clearly understand ourselves; then we must put forth every effort to make them as fully understood by others.

THE EXPOSITION OF A PROCESS

One of the simplest forms of exposition is that in which we tell how to do something—the exposition of a **Process.** Thousands of examples of such exposition are to be found in the recipes of a cook-book, in such directions as a fashion-book gives for cutting and sewing a dress according to pattern, in the instructions issued for assembling a bit of mechanism such as a computing scale. Exposition of this type has no literary value. Because it is so commonly used, however, it has a practical value. Let us examine the following specimen:

How to Make Apple Fritters

The first thing to do in making apple fritters is to obtain a good batter. For this, the material necessary is one cup of flour, one rounding teaspoon of baking-powder, two beaten eggs, one cup of milk, and one-quarter teaspoon of salt. Begin by sifting the dry ingredients together. Then add the eggs and milk, and beat the mixture until it is smooth.

Having made this batter, next take four large, sound apples. Peel, core, and quarter them. Dip each quarter into the batter, and fry it to a light brown in smoking hot lard. Each fritter will, at first, sink to the bottom of the kettle. Then, as the heat starts the baking-powder into action and the dough begins to swell, the fritter will rise to the surface and should be gently turned. Repeat the turning until the fritter is finely coloured. Most fritters are done within five minutes, the time needed to cook them being judged by making one fritter as a tester.

Circumstances about the foregoing that contribute to clearness may be enumerated as follows:

(1) The writer states his purpose in the opening words.

(2) The explanation is regularly developed by the divi-

sion into two parts—(*a*) How the batter is made. (*b*) How it is used with the apples. (3) As in narration, the details are mentioned in the order of their occurrence. (4) Care is taken to state exactly the nature and the quantities of the materials used. (5) The language is very easily understood.

EXERCISE

Analyse the following passage, and make such an outline plan of it, with the subordinate topics inserted, as will show clearly the method of development. Examine this plan to ascertain whether or not the writer's instructions are complete.

How to Fasten Postage Stamps in an Album

Before the specimens are placed in the album, each should be carefully examined, and cleaned if necessary. When paper is adhering to the backs, it should be removed. This unsticking process is easily performed when the specimen is immersed in a bowl of hot water, but unfortunately many stamps will be utterly ruined if even a trace of moisture is allowed to come in contact with their colours. No rule can be given as to which stamps spoil and which do not, when treated with a hot bath, but it is safe to say that valuable specimens suffer considerably, while common varieties emerge from the ordeal unscathed. Perhaps this is just a matter of natural contrariness.

To be on the safe side, however, no stamp should be plunged into hot water. Cheap varieties may well be floated on the surface of warm water, but the rarer kinds must not be subjected to even this treatment; they should be placed face upwards on a sheet of wet blotting-paper and left until the adhering paper can be peeled off without an effort. After the under surface has been cleaned, the stamp should be pressed between two sheets of dry blotting-paper and carefully dried. If it is creased in any way, it may be flattened out by means of a warm, though not hot, iron, the stamp being protected by three or four thicknesses of white blotting-paper.

Fixing the stamps to the album is the next operation. On no account should the under surface be gummed all over and the whole stamp stuck down to the page of the book. The collection will need constant re-arranging; certain specimens will have to make way for more perfect copies, and so on. This will be quite impossible unless hinges are used. These contrivances are thin but tough pieces of paper, approximately one inch by three quarters of an inch in size, and gummed on one surface. They cost about sixpence a thousand.

When a stamp is to be fixed to the album, a gummed strip is taken and folded so that the adhesive side is turned outwards; one flap is then moistened and stuck to the stamp, and the other is moistened and stuck to the page. The specimen is thus hinged to the album in such a way that its under side can be inspected easily—a necessary matter when the watermark or the quality of the paper requires examination. The hinge should be fastened as high upon the back of the stamp as possible, but not so high that it touches the perforated edges.

One other little point needs attention. On no account should cheap hinges be used or hinges made at home and fixed with ordinary gum. Unless the adhesive is entirely free from acid—and ordinary or cheap gum is not—the stamps will become discoloured and entirely ruined.

S. C. Johnson—Peeps at Postage Stamps
By permission of The Macmillan Company of Canada, Ltd.

EXERCISE

A. Explain how you made a Christmas or a birthday gift for a friend.

B. Explain one of the following processes:

(1) The filling of a fountain pen. (2) The mending of a punctured tire. (3) Getting a load of hay into the barn. (4) Making a shopping bag. (5) Preserving some kind of fruit.

C. Write a brief explanation of how you learned one of the following:

(1) To skate. (2) To swim. (3) To paddle. (4) To ride a bicycle. (5) To ride a horse.

ORAL COMPOSITION

EXERCISE

Pronounce the following words distinctly and correctly. Use each in a short sentence, so as to show that you know its meaning:

Across, architect, blatant, calisthenics, column, Danish, deficit, finance, formidable, gratis, hearth, hospitable, incomparable, inextricable, misled, oleomargarine, plait, pumpkin, theatre.

EXERCISE

A. In a short talk, explain how to make one of the following:

(1) Apple pie. (2) A sofa cushion. (3) A willow whistle. (4) A window-box for flowers. (5) A bobsleigh.

B. Tell how you succeeded in raising one of the following:

(1) A pup. (2) A pet canary. (3) Some goldfish. (4) A brood of chickens. (5) A squirrel.

II

COHERENCE IN THE COMPOSITION

In expository work it is more than usually advisable that we should arrange the parts of our composition systematically. If there is any break in the course of our explanation, the listener or the reader will at once lose the thread of what we are saying and find it difficult or even impossible to follow our subsequent remarks. Orderly arrangement, however, is not alone sufficient to make clear the connection between the parts of our discourse. We must, in addition, bind these parts closely

together by means of link words, phrases, clauses, or sentences. In these two ways we give a composition **Coherence**—the quality that has been already referred to in connection with the study of outline plans.

As you read the following passage, note especially the order of arrangement, and also any expressions that serve to bind the various paragraphs together:

How to Fish for Pickerel through the Ice

Some solace may be found, on a day of crisp, wintry weather, in the childish diversion of catching pickerel through the ice. This method of taking fish is practised on a large scale and with elaborate machinery by men who supply the market. I speak not of their commercial enterprise and its gross equipage, but of ice-fishing in its more sportive and desultory form, as it is pursued by many boys and the incorrigible village idler.

You choose for this pastime a pond where the ice is not too thick, lest the labour of cutting through should be discouraging; nor too thin, lest the chance of breaking should be embarrassing. You then chop out, with almost any kind of hatchet or pick, a number of holes in the ice, making each one six or eight inches in diameter, and placing them about five or six feet apart. If you happen to know the course of a current flowing through the pond, or the location of a shoal frequented by minnows, you will do well to keep near it. Over each hole you set a small contrivance called a "tilt-up". It consists of two sticks fastened in the middle at right angles to each other. The stronger of the two is laid across the opening in the ice. The other is thus balanced above the aperture, with a baited hook and line attached to the one end, while the other end is adorned with a little flag. For choice, I would have the flag red. They look gayer, and I imagine they are more lucky.

When you have thus baited and set your tilt-ups—twenty or thirty of them—you may put on your skates and amuse yourself by gliding to and fro on the smooth surface of the ice, cutting figures of eight and grapevines and diamond twists, while you

wait for the pickerel to begin their part of the performance. They will let you know when they are ready.

A fish, swimming around in the dim depths under the ice, sees one of your baits, fancies it, and takes it in. The moment he tries to run away with it, he tilts the little red flag into the air and waves it backwards and forwards. "Be quick!" he signals all unconsciously. "Here I am! Come and pull me up!"

When two or three flags are fluttering at the same moment, far apart on the pond, you must skate with speed and haul in your lines promptly.

How hard it is, sometimes, to decide which one you will take first. That flag in the middle of the pond has been waving for at least a minute; but the other, in the corner of the bay, is tilting up and down more violently: it must be a larger fish. Great Dagon! There's another red signal flying away over by the point! You hesitate, you make a few strokes in one direction; then you whirl around and dart the other way. Meantime, one of the tilt-ups, constructed with too short a cross-stick, has been pulled to one side and disappears in the hole. One pickerel in the pond carries a flag. Another tilt-up ceases to move and falls flat upon the ice. The bait has been stolen. You dash desperately toward the third flag and pull in the only fish that is left—probably the smallest of them all.

Henry Van Dyke—Fisherman's Luck
By permission of Charles Scribner's Sons, Publishers

(1) What is the value of the first paragraph? (2) In what order are the details of the explanation given? (3) Make a list of the expressions by which each paragraph after the first is connected with the preceding paragraph.

EXERCISE

A. Write an explanation of how to organize and conduct one of the following:

(1) An enjoyable picnic. (2) A corn or a marshmallow roast. (3) A snow-shoe party. (4) A successful bazaar or a tag day. (5) A strawberry festival.

B. Explain one of the following:

(1) How to pitch a tent. (2) How to build a camp-fire. (3) How to plant and to care for a potato patch, a vegetable garden, or a flower bed. (4) How to furnish a cosy den. (5) How to hold a paper chase

ORAL COMPOSITION

EXERCISE

Pronounce the following words, and give the meaning of each:

Almond, athletics, casualty, chastisement, combatant, disreputable, elm, gondola, governor, herb, herculean, impious, kiln, literature, obligatory, reverend, spasm, statutory, superintendent, umbrella, vaudeville.

EXERCISE

Explain one of the following:

(1) How to clean a pair of lace curtains. (2) The best way to gather fruit from an orchard. (3) How a cement walk or an asphalt roadway is laid. (4) How a barn-raising, a logging-bee, a harvest-home festival, a ploughing match, or a sewing bee is, or was, conducted. (5) The waxing of a hardwood floor.

EXERCISE

Study carefully Rosa Bonheur's picture—"Ploughing". You observe that the method of ploughing in France here depicted is markedly different from that in Ontario to-day. Give the class a bright description of the picture, and a contrast of the operation, as here represented, with modern Canadian operations.

Ploughing —*Rosa Bonheur*

By permission of George P. Brown & Co.

III

COHERENCE IN THE PARAGRAPH

The parts of a paragraph, like those of a whole composition, must hold closely together, or **cohere.** As in the composition, the first requisite for this is regularity of thought development; the second is the apt use of connective words and phrases. Among the most commonly used connectives may be mentioned the following:

1. Pronouns—As "he", "she", "it", "this", "that".

2. Adverbs—"Then", "meanwhile", "afterward", "finally".

3. Conjunctions and conjunctive adverbs—"But", "however", "also", "nevertheless", "furthermore", "therefore".

4. Phrases—"Of course", "to return", "but to repeat", "on the other hand", "on the contrary", "in fact", "as a result".

It sometimes happens, of course, that the connection in thought between two sentences is so close that no special link expression is required to show it. Then, again, similarity in the form of successive sentences may suggest a relationship of ideas. For example, in a paragraph dealing with the Puritans, Lord Macaulay writes such groups of sentences as the following:

(1) If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the register of heralds, they were recorded in the book of life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them.

(2) For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed His will by the pen of the evangelist and the harp of the prophet.

(3) He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice.

This similarity of grammatical form in sentences is known as **Parallel Structure.**

EXERCISE

(1) Point out the words or the phrases used to link together the sentences of the following paragraph:

Why was Belgium maltreated? What is her offence? She had refused to allow Germany to march through her territories to attack a good neighbour of Belgium's. France and Belgium were very good neighbours. They are kinsmen in race and religion, and to a large extent, in language; and France was fully shielded and protected on every frontier except that which faced Belgium. Germany's demand was a demand put forward in defiance of a treaty obligation with Belgium, to give facilities to Germany to drive a dagger into the heart of her good neighbour France through her unprotected side. A meaner, shabbier, more cowardly request was never addressed to any one.

The Rt. Hon. David Lloyd George

(2) Point out the devices used to secure coherence in this paragraph:

Never had a people more or richer sources of encouragement and inspiration. Let us realize, first of all, that we are fighting as a United Empire, in a cause worthy of the highest traditions of our race. Let us keep in mind the patient and indomitable seamen who never relax for a moment, night or day, their stern vigil on the lonely seas. Let us keep in mind our gallant troops, who to-day, after a fortnight's continuous fighting under conditions which would try the mettle of the best army that ever took the field, maintain, not only an undefeated, but an unbroken front. Finally, let us recall the memories of the great men and the great deeds of the past, commemorated, some of them, in

the monuments which we see around us on these walls, not forgetting the dying message of the younger Pitt—his last public utterance, made at the table of your predecessor, my Lord Mayor, in this very Hall—"England has saved herself by her exertions, and will, as I trust, save Europe by her example." The England of those days gave a noble answer to his appeal, and did not sheath the sword until, after nearly twenty years of fighting, the freedom of Europe was secured. Let us go and do likewise.

The Rt. Hon. H. H. Asquith

COHERENCE IN THE SENTENCE

We have noticed how necessary it is that a sentence should have unity. Coherence is equally important. This quality we may lose through the following defects of construction:

1. By misplacing words, phrases, or clauses.

EXERCISE

Improve the arrangement of the following sentences:

(1) The windows are large and nearly reach to the ground. (2) In the first innings one player after another was struck out on both sides. (3) I had a swim at a summer hotel, which was later burned down, with my brother. (4) The engineers were able to wrench open the hull of the submarine with a crowbar like a can. (5) There are posts put up on both sides of the rink which are made of iron. (6) We only picked twenty quarts of berries. (7) Eloquence is a solace to the saddened through which new hopes arise. (8) The territory can neither add to the wealth of our country nor to her strength. (9) After continuing my efforts to skate for several weeks, I learned how to get along slowly. (10) When we had scarcely gone a mile, the launch stopped.

2. By leaving out words necessary to the sense or to the grammatical correctness of the sentence.

EXERCISE

Supply words, where necessary, in the following sentences:

(1) When we reached Galt, we stopped at some friends for about an hour. (2) I worked in the haymow, and other numerous things which helped the farming. (3) When baked, remove the bread from the pans. (4) Any one that wished to shake hands with the Prince, could on the City Hall steps. (5) Practice schedules are drawn up, and other business attended to.

3. By failure to make parts of the sentence that illustrate the same idea or similar ideas parallel in construction.

EXERCISE

Improve the following sentences by introducing parallel construction where possible:

(1) The paper on the walls is green and white paper is on the ceiling. (2) The warm and bright days were spent usually at a picnic or by going for long trips or at the amusement parks. (3) We had a most enjoyable time, the weather being not too cold and the boat sailed smoothly along. (4) The street runs north and south, being only two blocks long, and has seventy-six houses on it. (5) I admired him for his courtesy, and because he was thoughtful.

IV

DESCRIPTIVE NARRATIVE

We have considered simple narration and simple description. We must now observe that these two forms of composition are sometimes combined in what is known as **Descriptive Narrative.** This is, in other words, narration carried on largely by means of description. The following good example should be carefully studied:

Stop Thief!

"Stop Thief! Stop Thief!" There is a magic in the sound. The tradesman leaves his counter, and the carman his wagon; the butcher throws down his tray; the baker, his basket; the milkman, his pail; the errand-boy, his parcels; the schoolboy, his marbles. Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers as they turn the corners, rousing up the dogs, and astonishing the fowl: and streets, squares, and courts re-echo with the sound.

"Stop Thief! Stop Thief!" The cry is taken up by a hundred voices, and the crowd accumulate at every turning. Away they fly, splashing through the mud, and rattling along the pavements: up go the windows, out run the people, onward bear the mob; a whole audience deserts Punch, in the very thickest of the plot, and, joining the rushing throng, swell the shout and lend fresh vigour to the cry, "Stop Thief! Stop Thief!"

"Stop Thief! Stop Thief!" there is a passion *for hunting something* deeply implanted in the human breast. One wretched breathless child—terror in his looks, agony in his eyes, large drops of perspiration streaming down his face—strains every nerve to make head upon his pursuers; and as they follow on his track, and gain upon him every instant, they hail his decreasing strength with still louder shouts, and whoop and scream with joy. "Stop Thief! Stop Thief!"

Stopped at last! A clever blow. He is down upon the pavement; and the crowd eagerly gather round him: each newcomer jostling and struggling with the others to catch a glimpse.

Dickens—Oliver Twist

It generally happens that, as in the foregoing passage, composition of this type reproduces some thrillingly exciting incident. The writer puts forth every effort to make his description equal in animation to the scene he portrays.

In the quoted selection, for instance, show how this has been done: (1) By the introduction of sentences that present a variety of vivid pictures to the reader's mind. (2) By the writing of sentences in the exclamatory instead of in the assertive form. (3) By such a grammatical structure of sentences as suggests rapidity of movement. (4) By broken sentence forms. (5) By the use of words that strike the attention. In this last respect, we may begin the study of words from a new point of view—that of their suggestive power, not merely of their propriety or their meaning.

EXERCISE

Study the picture—"The Chariot Race". The scene of the race is the Circus Maximus in Ancient Rome. From the details shown, complete your idea of its size, its shape, its accommodation for spectators, and the form of its track. What did a Roman chariot look like? How many of them, do you suppose, started in this race? Does the incident depicted take place at the beginning or at the close of the race?

Write an account of a Roman chariot race, based on this picture. You will make your story more lifelike if you give Roman names to the charioteers.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Abject, acclimate, admirable, aggrandize, amenable, apiary, apricot, archangel, aviary, awry, bayonet, brand-new, courtesy, cranberry.

The Chariot Race —*Chica*

By permission of George P. Brown & Co.

EXERCISE

Give the class as vivid an account as possible of one of the following:

1. A Skating Race
2. The Battalion's Return
3. The Horse Race at the Fair
4. An Exciting Incident in a Barn-yard
5. The Last Ten Minutes of a Hockey, Baseball, or Football Match.

V

PUNCTUATION

REVIEW EXERCISE

Insert all necessary punctuation marks in the following sentences:

(1) Give me the cartridges said Dick (2) I ll try the first shot (3) How far does one of these little revolvers carry (4) Be careful with the cartridges (5) I don t like those jagged stick up things in the rim (6) Oh, look at Ammoma (7) Hes eating the cartridges (8) The goat had swallowed two loaded pin fire cartridges (9) Horrid little beast said Maisie. They ll joggle about inside him (10) Oh, Dick have I killed you

THE USES OF THE COMMA

Of all the punctuation marks, the comma indicates the slightest pause. Some of its most important uses are illustrated in the following:

Example	*The Comma should be used*
	(1) To mark off words or groups of words that break the thought or the grammatical sequence of a sentence; for example:

(*a*) When the police come, I suppose, I must forget the occurrence.	(*a*) A parenthetical clause.
(*b*) The crowd, by this time, had dwindled. The destiny that you will accept, if you go forth with me, is to share the fate of a fugitive with a price on his head.	(*b*) A phrase or a clause thrown out of its natural position.
(*c*) Well, then, I'll see where Wallace lived.	(*c*) Certain connectives slightly parenthetical, such as: too, also, nevertheless, however, moreover, consequently, indeed, accordingly, no doubt, of course.
(*d*) When the bugle calls, my boy, we must face each other.	(*d*) Words of address.
(*e*) It was Thursday, the day of the Assembly Ball.	(*e*) Words in apposition, unless they are very closely connected with the expressions to which they stand in apposition, for example: Lieutenant Jones is here.
(*f*) The business of eating being concluded, I approached a window to examine the weather.	(*f*) Absolute phrases.

(2) As Alan turned and passed from the apartment, I instantly followed.	(2) To mark off an adverbial clause out of its natural position. Sometimes, however, when the clause is very short, the use of the comma is unnecessary.
(3) They sang songs, they ran races, they fenced with their walking-sticks. We heard a light tread come upstairs, draw near along the corridor, pause at the door, and a stealthy and hasty rapping succeeded.	(3) To separate the short clauses of a compound sentence, especially when they are not connected by conjunctions. If, however, a very decided pause is required, or if commas occur within the clauses, then these latter should be separated by semicolons.
(4) I am in peril, homeless, hunted.	(4) To separate the members of a series of words or phrases in the same grammatical relationship. When the last two expressions of the series are connected by a conjunction, although usage varies in this respect, it is better to insert the comma, for example: I observed no signs of roasting, boiling, or baking about the huge fireplace.

(5) (*a*) I bowed and waited, thinking she would bid me take a seat. He was milking the cows by the light of a lantern, which I seized unceremoniously.	(5) To mark off participial phrases or adjectival clauses not entirely necessary to the sense of the sentence, as in the first pair of examples.
(*b*) A person saying such a thing is extremely foolish. The lantern that I seized was lit.	If the phrases or clauses are absolutely necessary, as in the second pair of sentences, the comma is not used.

EXERCISE

Explain the use of the comma in the following sentences:

(1) By your faces, gentlemen, I see that you regard my appearance as a miracle. (2) I admired the shining kitchen utensils, the polished clock decked in holly, the silver mugs ranged on a tray. (3) When I reflected that he had as yet learned nothing, and what a vast deal there was for him to learn, the period of these lessons seemed to stretch before me vast as eternity. (4) The rain, on the other hand, settled into a steady deluge. (5) The captain paced the quarter-deck once more with his customary shuffle, his hands beneath his coat-tails.

EXERCISE

Supply commas where necessary in the following sentences:

(1) As I said these words I held up the lantern to his face. (2) "My cousin" said he "you show astonishing agility from time to time". (3) He took a chair seated himself at the table and withdrew a folded paper from his pocket. (4) The last

of the domestics having filed through the doorway, he addressed the man who had just condemned him to ruin. (5) And you Mr. What's-your-name lead the way. (6) I the Viscount Anne de Kéroual de Saint-Yves, formerly serving under the name of Champdivers in the Buonapartist army and later under that name a prisoner of war in the Castle of Edinburgh hereby state that I had neither knowledge of my uncle the Count de Kéroual de Saint-Yves nor expectations from him nor was owned by him until sought out by Mr. Daniel Romaine in the Castle of Edinburgh by him supplied with money to expedite my escape and by him clandestinely smuggled at nightfall into Amersham Place.

EXERCISE

Point out which of the participial phrases and the adjectival clauses in the following sentences should be marked off by commas:

(1) The man walking down street is my friend. (2) The corporal that I am speaking of was called Champdivers. (3) He declared still weeping that he was fit for nothing. (4) The book that I am reading is a history. (5) I saw the lamps of Edinburgh draw near on the hilltop with a good deal of uneasiness which soon increased to positive alarm. (6) Who is the child playing on the beach?

WORDS

REVIEW EXERCISE

1. Discuss the advisability of using the italicised expressions in the following sentences:

(1) Well, *fellows*, we've met to consider *this here* question of a cross country run. (2) King Arthur *bade* Sir Bedivere to throw the *brand* far out into the lake. (3) We took the *tram* home. (4) A thousand *rooters* occupied the *bleachers*. (5) From London, we *motored* on to Windsor in our new *roadster*.

THE USE OF A DICTIONARY

It is impossible to make a thorough study of English words, and hence to use these words effectively, without the aid of a good dictionary. Although most of us have such a book, it is doubtful whether we make adequate use of it. The dictionary, for instance, first gives us the correct **spelling** of a word; in cases of disputed spelling, it gives priority to the form it favours. Next, it indicates the **pronunciation**—giving the preferred pronunciation first, where there is doubt. It shows how a word is divided into syllables, where the accent falls, and, by means of certain signs, called **diacritical marks,** how the different letters of the word are sounded. Third, it informs us of the **grammatical use** of an expression by classifying it as a part of speech. It states the **derivation** of a word, and explains its **meaning.** Finally, it shows the difference between the signification of the word under consideration and that of any common **synonym** for it. In exceptional cases, where the use of a word is questionable, the dictionary warns us of this by pointing out that the expression is archaic, or a colloquialism, or slang.

EXERCISE

A. With the help, if necessary, of your dictionary, give the pronunciation of the following words; and use each word in a brief sentence:

Dais, eczema, falcon, gala, homeopathic, indict, latent, marigold, naiad, octopus, Pall Mall, queue, resin, sacerdotal, tarantula, ultimatum, vaccine, wont, Ypres, zenith.

B. Consulting, if necessary, your dictionary, give the exact meaning, according to derivation, of the following words:

Aberration, agriculture, aqueduct, auditorium, avert, beneficent, capacious, circumstance, contradict, coronation, creditor,

crescent, dandelion, decapitate, homicide, incur, inflexible, procession, supernatural, transfer.

C. Explain in what way the derivation of each of the following words is interesting:

Arena, bayonet, boycott, calculate, coxcomb, curfew, digit, fuchsia, guillotine, heathen, January, lynch, macadamize, marconigram, martial, pagan, profane, salary, tantalize, Zeppelin.

D. Each pupil will make out and bring to the class a list containing:

(1) One word that he has recently misspelled. (2) One word that he has recently mispronounced or heard mispronounced. (3) One word of which he has lately learned the meaning. (4) One word of comparatively recent introduction into the English language.

VI

CLEARNESS IN EXPOSITION

Clearness, as we have learned, is one of the most essential qualities of good exposition. To secure this quality, especially in dealing with technical subjects, one must exercise the utmost care in the choice of words, and see to it, also, that all preparatory steps are taken in order to make the final explanation readily intelligible.

The extract quoted below is an attempt to put a somewhat difficult subject within the grasp of young readers. Let us examine it with special attention to the devices by which the writer accomplishes this:

Joining the Parts of a Steel Ship

You ask, "How are all the parts of a steel ship joined together? You cannot drive nails into steel."

This question brings us to the "riveters" and the "rivets", for it is by rivets that the parts of a steel ship are joined.

Whenever pieces of the ship are to be joined together, holes are made. They may be either drilled—or bored—by sharp steel drills; or punched—have a piece pushed out—by punches of great force. Holes are made in the ribs and in the beams, and many holes in every plate upon the side. These are the rivet holes.

Nothing in all the ship is of much more importance than the rivets to be placed in these holes; yet rivets are quite small, about two inches long, or rarely more than three. They have heads, and are a little like blunt, thick nails. These rivets, when in place, will help to bind the parts of a steel ship together far more tightly than nails bind wood.

To understand the reason, you must learn the following fact: that metals, such as steel and iron, expand—grow larger—when made hot, and contract—grow smaller—as they cool.

A rivet is made use of in the following way. One of the large steel side-plates of a ship is ready to be fastened to the frame. Holes have been drilled or punched both in the frame and in the plate which is to be attached to it. Then plate and frame are brought into position, and the rivet is pushed through the holes in both, its end projecting on the farther side.

Before being placed, it has been made white-hot. Being hot, it has expanded. It is also soft; a red-hot poker is easily bent.

The moment the rivet is in the holes, a workman, called a holder-up, presses a heavy hammer firmly on its head. Two men, the "riveters", strike on its other end with hammers, striking alternately and at great speed. There is sufficient of the rivet's length projecting through the holes to form another head upon that side; and when the riveters have finished, such a head is seen, the hot, soft metal having been beaten to that shape.

By the newest method, however, the point of the rivet is pressed flat by a powerful machine, instead of being flattened by a hammer.

The rivet cannot now fall out, because there is a head at both ends. It is, also, growing cooler every instant, and we

learned that steel contracts as it grows cool. The rivet, then, is shrinking, and the stem between its heads grows shorter, drawing the frame and the plate together as it shrinks. When the rivet is quite cold, the frame and the plate will be found tightly pressed together.

A. D. Cooke—Ships and Sea-faring
By permission of Thomas Nelson & Sons, Publishers

Among the precautions taken to make the exposition perfectly clear, we note: (1) The definition of certain terms, such as, "drilled", "punched", "expand", "contract", "holder-up", "rivet", "riveter". (2) The explanation of scientific facts, such as: (*a*) The expansion of some metals under the action of heat, and their contraction under that of cold. (*b*) The softness of metals when hot.

ORAL COMPOSITION

EXERCISE

A. Pronounce correctly the following words, using each of the less common in a brief sentence:

Data, decade, demoniacal, emaciate, embryo, enigma, ephemeral, feline, fetich, flaccid, gaol, gibber, gigantic, glycerine, horse-shoe, hostage, hovel, industry.

B. Give the class a clear exposition of one of the following games, taking care to explain any technical terms you may use:

(1) Baseball. (2) Tennis. (3.) Basketball. (4) Hockey. (5) Rugby.

WRITTEN COMPOSITION

EXERCISE

Making your language as readily understood as possible, explain one of the following:

1. The construction of a thermometer, including the difference between the Fahrenheit and the Centigrade system of marking

2. The performing of an experiment in the laboratory of your school, and the principle of science that the experiment illustrates

3. The manufacture of butter or of cheese

4. The working of a cash register, a computing scale, a typewriter, or a vacuum cleaner

5. The making of a lacrosse-stick, a pair of snowshoes, or a canoe.

CHAPTER IV

I

LETTER WRITING

FRIENDLY LETTERS

1. The Aim of Letter Writing.—

In all forms of letter writing the aim is to convey to the reader some message, the nature of which determines the kind of letter that we write. If our message is of a friendly or a social character, the letter is described as **personal;** if, on the other hand, the message is mainly commercial in its nature, the communication is termed a **business** letter. In all forms of correspondence, whether personal or business, we should keep in mind the reader's point of view, his circumstances, desires, and tastes, and try to make our message clear, pleasing, and convincing.

2. Mechanical Details.—

The mechanical construction of any letter is important. Details of form reveal the character of the writer. It is necessary to use proper stationery. Carelessness in penmanship, punctuation, spelling, grammar, or the arrangement of the parts of a letter shows lack of good taste and of courtesy. Although personal letters admit of more freedom in the matter of form than do business letters, yet even in friendly letters the writer must conform to the standards of good usage.

3. Materials for the Writing of Personal Letters.—

Personal letters should be written on unruled paper of good quality. Ordinarily, we should avoid the use of

stationery that is highly coloured or of unusual size or shape. Plain white paper and cream-tinted paper are always in good taste. The note-paper and the envelope should match in size, quality, and colour.

4. **The Form of a Personal Letter.**—

The general form of a personal letter may be learned from an examination of the following model:

Tintagel, Aug. 25th, 1860.

My dear Hallam,

I was very glad to receive your little letter. Mind that you and Lionel do not quarrel and vex poor Mamma, who has lots of work to do; and learn your lessons regularly; for gentlemen and ladies will not take you for a gentleman when you grow up if you are ignorant. Here are great black cliffs of slate rock, and deep black caves, and the ruined castle of King Arthur, and I wish that you and Lionel and Mamma were here to see them. Give my love to Grandpapa and to Lionel, and work well at your lessons. I shall be glad to find you know more and more every day.

Your loving Papa,

A. Tennyson.

(1) Where and when was the letter written? (2) To whom was it written? (3) What does the writer say? (4) What relation does he bear to the recipient of the letter? (5) Who is he?

The answers to the foregoing questions constitute the five parts of a personal letter, as follows:

(1) **The Heading.**—The heading is written in the upper right-hand corner of the page, about two inches from the top. The end of the last line, if the heading consists of more than one line, should be about one inch from the right-hand edge of the paper. According to

circumstances, the heading states the writer's street address, or his post-office box, or the name of his rural mail delivery route, on one line; the name of the town or the city, and of the province, on the second line; and the date on the third. However, if the address is short, as in the model letter, it may be written in one line, or in two, but the date should always come last. Each line after the first is written a little farther to the right than the preceding line. Care must be taken to begin the first line far enough toward the middle of the sheet to avoid cramped and indistinct writing.

The parts of the heading are usually separated by commas, and a period is placed at the end of the last line. Numbers are usually written in figures, without the use of the abbreviation "No." or the sign #. When streets or avenues are named by numbers under ten, the names are written in full; for example: "Third Street", "Fourth Avenue"; if the numbers are over ten, figures may be used; for example: "127th Street". It is better not to abbreviate the words "North", "South", "East", or "West", or the names of streets or cities. Names of the months, except May, June, and July, may be abbreviated, although certain authorities object to the abbreviation of the monosyllable "March".

The following variations in the form of headings should be studied:

246 Bellevue Avenue,
Toronto, Ont.,
Sept. 24, 1920.

72 Second Avenue West,
Owen Sound, Ont.,
April 4, 1919.

St. Louis, Mo., May 3, 1918.

R.M.D. 6, Peterborough, Ont.,
October 3, 1920.

(2) **The Salutation.**—This part of the letter begins flush with the left-hand margin. The correct form in friendly letters depends on the degree of intimacy between the writer and the person addressed. A general working rule is to use the word "Dear" followed by the expression we should employ in addressing the person to whom we are writing. If there is a very close relationship between the writer and the recipient of the letter, the superlative form of the adjective may be used; if, on the other hand, we wish to make the salutation a shade more formal, we use, odd as it may seem, the possessive "My". The first word of the salutation and the name of the person addressed must begin with capital letters. If we use the possessive "My", the word "dear" is not written with a capital letter. The punctuation at the end varies, the comma being used in cases of marked familiarity, and a colon, when the relationship is not so close.

(3) **The Message, or the Body.**—The message, or the body, of the letter, should be well displayed and centred on the page. If the letter is short, we should leave wide margins and wide spaces at the top and the bottom.

We shall be greatly helped in determining the tone of a friendly letter if we remember that the letter is just like a little visit. The style, therefore, should be informal—conversational. This does not mean that we may be careless about such matters as the choice of words or the structure of paragraphs. Our paragraphs, it is true, may not have the same regularity of structure as in ordinary prose, since often our letter deals merely with a group, or with groups, of simple, everyday incidents. None the less, it is generally possible to arrange these incidents loosely according to some unit of time, place, or thought.

Above all, we should see to it that the message and the manner of expressing it are adapted to the capacity and the tastes of the recipient of our letter. Is not the advice given by Tennyson to his son in the quoted letter just such as a good father would give? Do you suppose that he had ever talked to his children about King Arthur? Would this reference mean anything to them?

(4) **The Complimentary Close.**—The complimentary close is a short phrase of respect, courtesy, or affection, indicating the relationship between the writer and the recipient of the letter. It should begin in the middle of the line below the last line of the message, and be followed by a comma; the first word must be capitalized.

The following are typical forms of complimentary endings:

Yours very truly,	Yours faithfully,
Yours sincerely,	Most faithfully yours,
Yours very sincerely,	Yours affectionately,
Yours cordially,	Your loving father.

(5) **The Signature.**—In friendly letters, the writer, instead of signing his full name, may substitute his first name only, or merely his initials. Whatever form he may use is written a little to the right of the complimentary close.

EXERCISE

Write correctly, observing the rules of capitalization, punctuation, and arrangement, the following headings:

(1) toronto ont apr 4/17 no 16 college street (2) suite 6 chesley apartments winnipeg manitoba 6/10/20. (3) october the third 1918 No 476 5th ave w. new york city (4) Saint Thomas ontario mar 21st 1919 room 42 board of trade building (5) city clerks' office 27 princess street december 19th 1917 goderich ontario.

EXERCISE

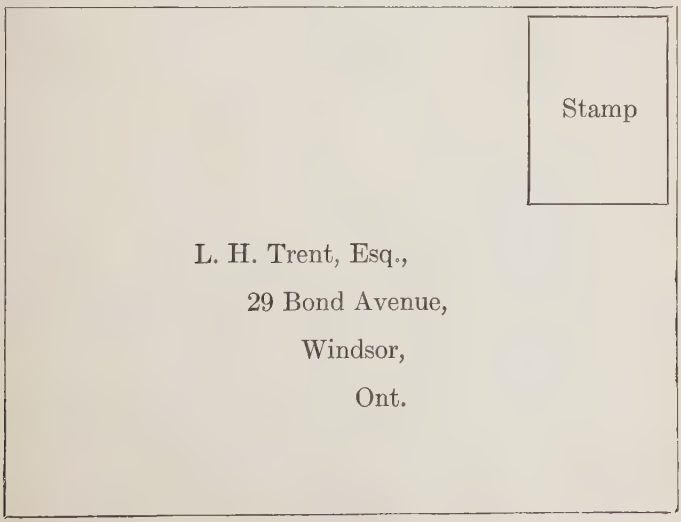
Write a brief letter to a younger brother or sister. Advise him (or her) to read some book that you have found instructive and interesting.

II

THE ADDRESSING OF AN ENVELOPE

When we have written a letter, we next address the envelope. One of the simplest, yet one of the most important, directions that can be given as to the addressing of an envelope is that the writing must be perfectly legible. The writing should be so clear that the postal clerks cannot make a mistake in the name or the address.

The face of an envelope ready for mailing would appear as follows:



Note that:

1. The first line, containing the name and the title of the recipient of the letter, is written in about the middle of the envelope. The second line contains the street address; the third, the city address; and the fourth, the name of the province or an abbreviation of this name.

2. The lines are commonly indented from left to right.

3. The important words begin with capital letters.

4. We use a comma after each part of the address except the last, which is followed by a period. It should be noticed, however, that the practice of omitting end punctuation is becoming very common.

5. The stamp is placed in the upper right-hand corner of the envelope, a small fraction of an inch from each margin.

EXERCISE

Draw a diagram of an envelope, and place correctly on it the address of the letter written in the preceding exercise.

III

VARIATIONS IN THE TONE OF PERSONAL LETTERS

We have noted that a simple friendly letter is conversational in style. Therefore, as we must adapt the expression of our thought in conversation to the person we are addressing, so, in writing a letter, we should always keep in mind the position, the age, and the character of our correspondent. It will not do merely to put our ideas on paper; we ought so to express our thoughts and feelings as to make our letter interesting and attractive to our friend.

The occasion for writing, too, will have a marked effect on our style. Are we addressing a person older or younger than we ourselves? Is his position such as commands our respect? Is the subject of our letter a happy or a sad incident? Does it require light, serious, or forceful treatment? All such details as these must be most carefully considered before we begin to write.

Let us consider, as a study in the varying tones of personal letters, the following examples:

1. Queen Victoria, at the age of fifteen, to her favourite uncle, Leopold, King of Belgium:

St. Leonards, December 28, 1834.

My dearest Uncle,

I must again, with your permission, write you a few lines to wish you a very happy New Year, not only for this year, but for many to come. I know not how to thank you sufficiently for the invaluable and precious autographs which you were so very kind as to send me. Some of them I received a few days ago, and the others to-day, accompanied by a very kind letter from you, and a beautiful shawl, which will be most useful to me, particularly as a favourite one of mine is growing very old.

I wish you could come here, for many reasons, but also to be an eye-witness of my extreme prudence in eating, which would astonish you. The poor sea-gulls are, however, not so happy as you imagine, for they have great enemies in the country-people here, who take pleasure in shooting them.

Believe me, always, my dearest Uncle, your very affectionate and most grateful niece,

Victoria.

(1) What is the main purpose of this letter? (2) Select expressions in which the Princess shows her affection for her uncle. (3) Can you suggest any explanation of the subject-matter and the apparently loose construction of the second paragraph?

2. William Makepeace Thackeray to his Mother:

Charterhouse School.

Dear Mother,

I have not read any novel this term except one by the author of *Granby*, not so good as *Granby*. I have read a curious book on the Inquisition, with plates delineating faithfully the various methods of torture. We are going to have a debate to-morrow night on "The Expediency of a Standing Army". We have not yet settled the sides which we shall take in this important question. There goes the big bell, and I must have done for the present, but we will have a little more chat before night, as I hope to send this off this evening. Good-bye till school is all over for the day.

I have just heard of a poor lad who has got a commission in his father's regiment, and was expecting his arrival from India every day. His father and mother went up the country previous to their departure, were seized with the cholera, and both died on the same day!

When I come home, I mean to get up at five o'clock every morning, and so get four hours' reading before breakfast; then there will be only two short hours more, and the day will be my own! I feel every day as if one link more were taken from my chain. I have a consolation in thinking there are not many links more. I have been working all the evening, and must be up by seven to work again. So good-night, dearest Mother.

W. M. Thackeray.

(1) Point out expressions in the foregoing that show Thackeray's love for his mother. (2) Where do you note most readily the characteristic informality of a friendly letter? (3) Show, by stating the topic of each paragraph, that this letter has comparative regularity of paragraph structure.

3. Lewis Carroll, the author of *Alice in Wonderland*, to a little girl friend:

My dear Gertrude,

I never give birthday *presents*, but you see I *do* sometimes write a birthday *letter*: so as I've just arrived here, I am writing this to wish you many and many a happy return of your birthday to-morrow. I will drink your health, if only I can remember, and if you don't mind—but perhaps you object?

You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say, "Boo! hoo! Here's Mr. Dodgson drunk all my tea, and I haven't got any left!" So I'm very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea-waves and crying "Boo! Hoo! Here's Mr. Dodgson has drunk my health, and I haven't got any left!"

And how it will puzzle Dr. Maund when he is sent to see you! "My dear Madam, I'm sorry to say your little girl has got no health at all! I never saw such a thing in my life!" "You see she would go and make friends with a strange gentleman, and yesterday he drank her health!" "Well, Mrs. Chataway", he will say, "the only way to cure her is to wait till her next birthday, and then for *her* to drink *his* health."

And then we shall have changed healths! I wonder how you'll like mine! Oh, Gertrude, I wish you would not talk such nonsense!

Your loving friend,

Lewis Carroll.

(1) Contrast this letter in tone with those quoted from Tennyson, Queen Victoria, and Thackeray. (2) Account for the contrast.

4. Abraham Lincoln to Mrs. Bixby:

November 21, 1864.

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of

mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

A. Lincoln.

(1) In what way does Lincoln show an understanding of the mother's feelings? (2) Why is this letter more formal in tone than that which precedes?

EXERCISE

Write one of the following:

1. A letter of thanks for a Christmas gift
2. A letter in which you describe for your father or your mother a typical day in your school life
3. A letter of congratulation on the winning of a school prize
4. A letter of sympathy to a friend who is ill
5. A birthday greeting to a grandparent.

IV

BUSINESS LETTERS

1. General Characteristics.—

A business letter is written to ask for, or to give, definite information. The style, therefore, should be simple and clear-cut. It is imperative that business letters should be absolutely **correct** in details of form and expression; that they should be **clear** in the wording of

the message to be conveyed; that they should be **concise;** that they should be **complete,** so as to include every detail necessary to a full understanding of the message; that they should be **courteous;** and, finally, that they should indicate **character,** so as to be effective in securing the attention of the reader.

2. Materials for the Writing of Business Letters.—

Business letters are written on plain, white, unruled paper. The letter sheet is usually about eight and a half inches wide and eleven inches long. Business envelopes are of varying sizes, the commonest being about six and a half inches long and three and five-eighths inches wide. The envelope and the letter paper should correspond in colour and quality.

3. The Form of Business Letters.—

Examine the following letter:

St. John Technical School,
Winnipeg, Man.,
August 15, 1920.

Mr. Joseph Smith,
276 Main Street,
Brandon, Man.

Dear Sir:

We are pleased to learn from your letter of the 13th inst. that you are interested in the courses given by the St. John Technical School. We are mailing you, under separate cover, a copy of our calendar, which contains the information you are seeking. The entrance requirements you will find fully explained on page 12.

After reading the calendar, you may have further questions in regard to the details of our courses of study. These we shall be glad to answer. We are ready to offer, either by letter or by

a personal interview at the school, any further information or advice you may need.

The school office is open daily from 9 a.m. to 5 p.m. Registrations are now being received for the fall term.

Yours truly,
L. Morrison,
Secretary.

We notice that this letter contains one part not generally found in a personal letter, the address of the recipient. This occupies a position at the upper left-hand side of the sheet, a short space below the last line of the heading. It contains the title, the name, and the address of the person to whom the letter is sent. The lines of the address are indented from left to right. There should be a comma at the end of each line except the last, where the period is used.

We must use the proper title of respect, with the name of the person or the persons addressed, as "Mr." or "Esq.", "Mrs.", "Miss", "Messrs.", or "Mesdames". A title of honour, distinction, rank, or profession, such as "Reverend", "Honourable", "Colonel", or "Doctor", should be prefixed to the name of the person. Academical degrees are indicated after the name. Observe the following forms of address:

L. H. Hall, Esq., M.D.,
119 Forest Road,
Brockville, Ont.

Miss Olive Laird, B.A.,
Georgetown, Ont.

Mrs. Henry Walwyn,
647 Fifth Avenue,
New York, N.Y.

The Rev. W. H. Sills, D.D.,
President, Kingsview College,
Kingsview, N.B.

4. **Variations of Form.**—

The following variations of form in business letters should be noted:

(1) **The Heading.**—Business firms usually have the heading printed on the letter sheet. In this case, all the writer has to do is to insert the proper date.

(2) **The Inside Address.**—The ordinary titles of respect are omitted before the names of incorporated Companies in which the real members of the Company are not designated in the firm name; for example: "The Eureka Company".

(3) **The Salutation.**—The following forms are usual in business letters:

Dear Sir(s):	Dear Madam:
My dear Sir(s):	My dear Madam:
Gentlemen:	Ladies:

The forms "Sir" and "Madam" are not used except where marked formality is desired. The first and the last word of all these salutations are capitalized. The salutation is followed by a colon, or by a comma and a dash.

(4) **The Complimentary Close.**—The following complimentary endings are suitable for business correspondence:

Yours truly,	Yours faithfully,
Yours very truly,	Yours respectfully,

The form with "respectfully" is reserved for letters written to an acknowledged superior. We must be especially careful in spelling this word, so as not to confuse it with "respectively" or "respectably". If we so desire, we may vary the form of any of the foregoing complimentary endings by placing the adverb before the possessive sign.

(5) **The Signature.**—The signature should not be accompanied by a title, unless it is to denote the writer's

official position, or, in the case of a woman, to show whether she is married or unmarried, as: (Miss) Jane Adams, (Mrs.) F. V. Gibson. This latter is merely a precaution to ensure the correct addressing of the reply. On no account should we write the signature of another person without definite authority and without writing the word "per", followed by our own initials, below his name.

5. **The Addressing of a Business Letter.**—

The correct way to fold the sheet is to turn it from the bottom to the top, so that the bottom edge is about a quarter of an inch below the top edge. The right-hand third is then folded over upon the middle third, and the left-hand third folded over so that it comes within about one-half inch of the first crease. Such a way of folding makes it easy for the reader to open the letter. We should place the letter in the envelope so that the free edge will come toward the flap, or the back, of the envelope.

On the face of the envelope is written legibly the complete mailing address of the person or the firm to whom we are writing. The directions already given regarding the superscription in the case of personal letters apply, also, in addressing business letters. In typewritten business letters, however, some firms do not indent the lines of the superscription.

EXERCISE

(1) Compose the written request that Joseph Smith may have sent for the information given in the letter on page 87.

(2) Write one of the following:

1. A letter to the secretary of a school football club arranging the details for a friendly game

2. A note to the Principal of your school, requesting that you be allowed to leave school early, and giving your reasons

3. A letter to a manufacturing jeweller, asking for designs and prices of class pins

4. A letter to a clergyman in your town, requesting him to act as one of the judges in a public debate of your Literary Society

5. A letter to the secretary of your Board of Education, asking that improvements be made in your school athletic grounds.

CHAPTER V

I

THE EXPOSITION OF NATURAL PHENOMENA

Thus far we have been explaining how to make things or how to perform certain operations. Let us now observe the way in which a great scientist points out the causes of natural phenomena:

The Origin of Rivers

When we enter upon the study of rivers, our interest will be greatly augmented by taking into account not only their natural appearances, but also their causes.

Let us trace a river to its source. Beginning where it empties itself into the sea, and following it backward, we find it from time to time joined by tributaries, which swell its waters. The river, of course, becomes smaller as these tributaries are passed. It shrinks first to a brook, then to a stream. This again divides itself into a number of smaller streamlets, ending in mere threads of water. These constitute the source of the river and are usually found among hills.

But it is quite plain that we have not yet reached the real beginning of rivers. Whence do the earliest streams derive their water? A brief residence among the mountains would prove to you that they are fed by rains. In dry weather, you would find the streams feeble, sometimes, indeed, quite dried up. In wet weather, you would see them foaming torrents.

But we cannot end here. Whence comes the rain which forms the mountain streams? Observation enables you to answer that question. Rain does not come from a clear sky. It comes from clouds.

But what are clouds? Is there nothing with which you are acquainted which they resemble? You discover at once a likeness between them and the condensed steam of a locomotive. At every puff of the engine a cloud is projected into the air.

Watch the cloud sharply. You notice that it first forms at a little distance from the top of the funnel. Give close attention, and you will sometimes see a perfectly clear space between the funnel and the cloud. Through that clear space the thing which makes the cloud must pass. What, then, is this thing which at one moment is transparent and invisible, and at the next moment visible as a dense, opaque cloud? It is the steam, or vapour, of water from the boiler. Within the boiler this steam is transparent and invisible; but to keep it in this invisible state a heat would be required as great as that within the boiler. When the vapour mingles with the cold air above the hot funnel, it ceases to be vapour. Every bit of steam shrinks, when chilled, to a much more minute particle of water. The liquid particles thus produced form a kind of water dust of exceeding fineness, which floats in the air and is called cloud.

To produce the cloud in the case of the locomotive, heat is necessary. By heating the water, we first convert it into steam, and then, by chilling the steam, we convert it into a cloud. Is there any fire in nature which produces the clouds of atmosphere? There is the fire of the sun.

Thus, by tracing backward, without any break in the chain of occurrences, our river from its end to its real beginnings, we come at length to the sun. *Tyndall—Forms of Water*

1. Make such an outline plan of the foregoing extract as will show the stages in the development of the subject.

2. Do you, or do you not, find the language of the passage easy to understand?

3. Point out any special device the writer has used to make his explanation more readily understood.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words :

Inexorable, execrable, integer, intrigue, legate, lettuce, licorice, lilac, matron, mayoralty, medicinal, mediocre, nausea, nuptial, omniscient, onerous, orchid, ordeal, palmistry.

EXERCISE

Give the class an interesting explanation of one of the following:

1. How the moth develops from the caterpillar
2. How plant seeds are carried from place to place
3. How trees or animals prepare for winter
4. Why the earthworm is called Nature's ploughman
5. How Mother Nature protects her children.

WRITTEN COMPOSITION

EXERCISE

A. Give an interesting written explanation of the causes and the nature of one of the following :

(1) Earthquakes. (2) Volcanic eruptions. (3) Geysers. (4) Glaciers. (5) Winds.

B. Write a clear exposition of one of the following, introducing, where possible, striking examples :

1. How birds build their nests
2. How the ice breaks on the river or the lake in spring
3. The various forms into which water is condensed
4. How fish adapt themselves to their environment
5. How trees are saved from tussock moths.

II

THE LOOSE, THE PERIODIC, AND THE BALANCED SENTENCE

The kind of sentences we compose is largely determined by our purpose in speaking or in writing. If we are telling a simple story, for example, we probably use some such sentence as the following:

At times the cart was bogged,| once it was upset,| and we must alight | and lend the driver the assistance of our arms;

at times, too, (as on the occasion when I had first encountered it), the horses gave out,| and we had to trail alongside | in mud or frost | until the first peep of daylight, or the approach to a hamlet or a high-road bade us disappear like ghosts into our prison.

R. L. Stevenson—St. Ives
(London: William Heinemann)

If we examine the foregoing, we note that it can be brought to a close and still be grammatically complete at any of the points where vertical lines have been drawn. Such a sentence is described as **Loose.** Its structure is the result of the writer's wish to tell his story in an easy and a natural way. In conversation, too, and in letter writing, sentences of this type are much used.

On the contrary, if we wish to gain interest through suspense, we use some such sentence as the following:

If, while the Kaiser was butchering Belgium because she barred his way to that dinner he was going to eat in Paris in October, 1914, France had said: "England is my hereditary enemy; Henry the Fifth and the Duke of Wellington and sundry Plantagenets fought me"; and if England had said: "I don't care much for France; Joan of Arc and Napoleon and sundry other French fought me"—if they had sat nursing their ancient grudges like that—*well, the Kaiser would have dined in Paris according to his plan.*

Owen Wister—The Ancient Grudge
By permission of The Macmillan Company of New York

Notice that, in this sentence, the main clause, printed in italics, is held off till the very end. Only at this point is the sentence grammatically complete. Such a construction is said to be **Periodic.**

Its advantages may be enumerated as follows:

(1) It tends to unity. (2) It arouses and sustains interest. (3) It gives finish to short sentences and impressiveness to longer ones. (4) It is adapted to the securing of cadence in long sentences.

Again, to bring out either similarity or contrast of ideas, it is often effective to make the parts of our sentence similar in grammatical construction, as in the case of the following:

1. You began with betraying the people; you conclude with betraying the king.

2. Victory means value; defeat means depreciation.

Sentences so constructed are called **Balanced.**

In observing the work of our best writers, we find that they vary the form of their sentences. Balanced sentences, especially, should be sparingly used, since their construction is plainly forced. A great preponderance, too, of periodic sentences would soon weary the hearer or the reader, and would make our style seem strained and unnatural. A judicious mingling of long and short, of loose, periodic, and balanced sentences, should be diligently striven for.

EXERCISE

A. Classify the following sentences as loose, periodic, or balanced:

(1) Both parties deprecated war; but one of them would *make* war rather than let the nation survive, and the other would *accept* war rather than let it perish. (2) With a flare, a slant of rain, and a glimpse of flogging drivers, two hackney coaches pelted by at a gallop. (3) If they thought me at the bottom of the North Sea, I need not fear much vigilance on the streets of Edinburgh. (4) Hope is the mainspring of efficiency; complacency is its rust. (5) We lumbered up hill and down dale, under hedge and over stone, among circuitous byways.

B. Point out by what methods of grammatical construction the following sentences have been made periodic:

(1) The huge height of the buildings, running up to ten and fifteen storeys, the narrow, arched entries that continually vomited passengers, the wares of the merchants in their windows, the hubbub and endless stir, the foul smells and the fine clothes, and a hundred other particulars too small to mention, struck me into a kind of stupor of surprise. (2) When the crash came, when ten thousand families were reduced to beggary in a day, when the people, in the frenzy of their rage and despair, clamoured, not only against the lower agents in the juggle, but against the Hanoverian favourites, against the English Ministers, against the King himself, when Parliament met, eager for confiscation and blood, when members of the House of Commons proposed that the directors should be treated like parricides in ancient Rome—tied up in sacks and thrown into the Thames, Walpole was the man on whom all parties turned their eyes. (3) To live content with small means; to seek elegance rather than luxury and refinement rather than fashion; to be worthy, not respectable; and wealthy, not rich; to study hard, think quietly, talk gently, act frankly; to listen to stars and birds, babes and sages with open heart; await occasions, hurry never; in a word, to let the spiritual, unbidden and unconscious, grow up through the common—this is my symphony. (4) I, who had determined to hold myself independent of all social intercourse, and thanked my stars, that, at length, I had lighted on a spot where it was next to impracticable—I, weak wretch, after maintaining till dusk a struggle with low spirits and solitude, was finally compelled to strike my colours. (5) If we are not allowed to equip our factories and workshops with adequate labour to supply our armies, because we must not transgress regulations applicable to normal conditions; if practices are maintained which restrict the output of essential war material; if the nation hesitates, when the need is clear, to take the necessary steps to call forth its manhood to defend honour and existence; if vital decisions are postponed until too late; if, in fact, we give ground for the accusation that we are slouching into disaster as if we were walking along the ordinary paths of peace without an enemy in sight, then I can see no hope.

III

WORDS

EXERCISE

Discuss the advisability of using the italicised expressions in the following sentences, and the possibility of substituting better words:

(1) Mark Twain was the *nom de plume* of Samuel L. Clemens. (2) I like the languages, but find the *math.*, especially *Trig.*, very difficult. (3) An enthusiastic *bunch of rooters* encouraged the players to put *pep* into the game. (4) Mrs. J. H. Barnes, *née* Clifford, will hold her *post-nuptial* reception on Friday afternoon. (5) The store of The John Robinson Company was *burglarized* last night.

EXPRESSIVE WORDS

Till now we have been studying words with respect to the propriety of their use or to their derivation and meaning. In choosing words, however, we must have regard for another important consideration—their power to suggest definite pictures to the mind. Perhaps the most noticeable defect in the composition of the average junior High School student is the flatness and the lack of interest due to the use of overworked, colourless words. On the other hand, much of the success of truly interesting writers, comes from the employment of crisp, suggestive language.

EXERCISE

A. Improve the diction of the following sentences by substituting more definite words for the colourless expressions they contain:

(1) At the opening of the season the team should be in fine form. (2) We had a lovely trip. (3) While we were having a nice time, we felt a few drops of rain. (4) Everybody said he was a great boy. (5) It was a grand dinner.

B. On the contrary, select the particularly effective words in the following sentences:

(1) The landlady dropped me a cast-iron courtesy. (2) A panel of light fell on the plashy pavement. (3) I zigzagged across the fields, buffeted this way and that. (4) He eyed me with sour distrust. (5) We were weltering along in horrible forty-foot seas.

C. The following bit of descriptive narrative shows how force may be increased by the use of appropriate language. The passage relates the attempt of two different shepherds to find a boy lost in a snow-storm. Select those expressions which you consider particularly striking :

So those two went quietly out to save life or lose it, nor counted the cost. Down a wind-shattered slope, over a span of ice, up an eternal hill—a forlorn hope.

In a whirlwind chaos of snow, the tempest storming at them, the white earth lashing them, they fought a good fight. In front, the dog, snow clogging his long coat, hair cutting like lashes of steel across his eyes, his head lowered as he followed the finger of God; close behind, the man, his back stern against the storm, stalwart still, yet swaying like a tree before the wind.

So they battled through to the brink of the Stony Bottom, only to arrive too late.

For just as the Master, peering about him, had sighted a shapeless hump lying motionless in front, there loomed across the snow-choked gulf, through the white riot of the storm, a gigantic lion-like figure, forging doggedly forward, his great head down to meet the hurricane, his giant chest ironbound, coat dripping black icicles. And at his heels, buffeted and bruised, stiff and staggering, a little dauntless figure holding stubbornly on, clutching with one hand at the gale, and a shrill voice whirling away on the trumpet tones of the wind, crying —"Noo, Wullie, wi' me—Here he is, Wullie".

The brave little voice died away. The quest was over, the lost sheep found.

Alfred Ollivant—Owd Bob
By permission of the Author

IV

EMPHASIS

All good composition is characterized by three qualities —Unity, Coherence, Emphasis. We have considered the first two of these; let us now turn to the third.

There are two common ways of stressing an idea in composition:

1. By devoting more space to it than we devote to other ideas.

2. By giving it a more prominent position than we give to other ideas.

As to the first of these devices, it must be apparent that that part of a composition which is developed at greatest length by the writer, will generally receive most attention from the reader, unless the length is excessive and becomes wearisome.

In regard to the second, the question may well be asked as to which are the most prominent positions in a composition, a paragraph, or a sentence. If we recall our experience in listening to a speech, we shall be able to answer this question. At the opening of an address we are naturally interested in learning what the speaker is to talk about and how he will handle his subject. Then, as he proceeds, our attention may become less alert. However, when he approaches the close of his address, interest increases, and we are on the qui vive to see whether he will bring his talk to an effective conclusion. If he does so, his closing words remain stamped on our memory longer than do any of the others. Hence, we may decide that the most prominent positions in any unit of composition are: (1) The close. (2) The beginning.

In these positions should be placed only important ideas. The less striking ideas should find a place in the body of the composition, the paragraph, or the sentence.

In the case of sentences, the following special devices for acquiring emphasis may be noted:

1. The use of periodic or of balanced structure; for example:

(1) With this sum in my pocket, I need fear no enemies.

(2) If you flatter yourself that I don't perceive it, you are a fool—and if you think I can be consoled by sweet words, you are an idiot.

2. The use of the interrogative or the exclamatory rather than of the assertive form, as in:

(1) Would twenty shillings have ruined Mr. Hampden's fortune?

(2) Oh! But he was a tight-fisted hand at the grindstone, Scrooge!

3. By arranging the parts of a sentence in the order of **climax,** *that is, in the order of increasing importance.* The following is a good example:

We came from a country untouched, unafflicted, unbombed.

4. By a change in the natural word order of the sentence. Notice the force gained through this device by the italicised expressions in the following sentences:

Then rose from the rock *Wee Willie Winkie.*—Subject last

Sinks the drawbridge; *rushes* in the living deluge.—Verb first

Craven he was not.—Complement first

That must the young man have felt too plainly.—Object first

Never had the fortunes of England sunk to a lower ebb.—Adverb first.

5. By repetition.—Note the following:

They can understand your fighting for vengeance—they can understand your fighting for greed of territory; but they cannot understand a great Empire pledging its resources, pledging its very existence, to protect a little nation that seeks to defend itself.

6. By the use of expressive (*called* **concrete**) *language.* Observe the effect in this sentence:

The feet of armed men *pounded* on the verandah flags.

7. By the use of **figurative** *expressions.* By this we mean expressions not literally true, but used for added effect. We shall later study *figures of speech* in greater detail. Meanwhile, we might note the following examples:

Simile, or direct comparison.—

The sun was setting *like a red-hot shot* amidst a tumultuous gathering of snow-clouds.

Metaphor, or implied comparison.—

The blind man said *his stick was eyes* enough for an eagle.

Personification, or the attributing of life to inanimate objects.—

The mountains and the hills shall break forth into singing.

Metonymy, or the naming of a thing by some characteristic of it.—

It might come to *the gallows* yet for both of us.

Synecdoche, or the naming of a whole thing by a part of it; or vice versa.—

They chose for president *a greybeard* of the army.

8. By the greatest possible brevity consistent with clearness.

Note the gain in emphasis if the italicised words in the following are omitted:

It was unanimously agreed *by all* that he should lead us.

9. By the use of such expressions as "It is" or "It was", to draw attention to an important part of the sentence, as in:

It was of this University, then, that he was happily day-dreaming.

EXERCISE

A. The following is an excellent example of emphasis in a paragraph:

Hardrada, borne a little apart, and relieved from his dinted helmet, recovered the shock of the weightiest blow that had ever dimmed his eye and numbed his hand. Tossing his helmet on the ground, his bright locks glittering like sunbeams, he rushed back to the fight. Again helm and mail went down before him; again through the crowd he saw the arm that had smitten him; again he sprang forward to finish the war with a blow,—when a shaft from some distant bow pierced the throat which the casque now left bare; a sound like the wail of a death-song murmured brokenly from his lips, which then gushed out with blood, and tossing up his arms wildly, he fell to the ground, a corpse.

Bulwer-Lytton—Harold

(1) Show how emphasis has been gained in the foregoing by: (*a*) Comparative length of sentences. (*b*) Arrangement. (2) Select five particularly expressive words from this paragraph. (3) Note one good example of repetition and one of the use of figurative language.

B. Show what devices are used to gain emphasis in the following sentences:

(1) No warmth could warm, nor wintry weather chill him. (2) When did a heathen empire embark on a great war impelled by such purely chivalrous motives as those which have driven Britain into this war? (3) Russia wanted peace, she needed peace, she meant peace, and she would have had peace had she

been left alone. (4) What a Christmas! (5) Her cornfields have been trampled, her villages have been burned, her art treasures have been destroyed, her men have been slaughtered—yea, and her women and children too.

C. Point out how emphasis has been secured through the arrangement of words in the following sentences:

(1) Fondly do we hope—fervently do we pray. (2) Bursts forth the insurrection into endless rolling explosion of musketry. (3) Enemies it was that made the difference between them. (4) In the desert, no man meets a friend. (5) Ever wilder swells the tide of men.

D. Select the expressive words in the following:

(1) Little did I suppose that his ramrod body and frozen face would, in the end, step in between me and all my dearest wishes. (2) Innumerable chaises whisked after the bobbing post-boys. (3) The rain was driving sharp in my face or running down my back in icy trickles. (4) The mountains were all silver-laced with little water-courses. (5) His eyes came coasting round to me and he shot out one of his questions.

E. Point out the figures of speech that add emphasis to the following sentences:

(1) We sat at table like a cat and a mouse. (2) He had four hundred swords at his whistle. (3) My fingers were all thumbs. (4) The hour has struck on the great clock of destiny for settling accounts with the Turk. (5) Russia, a toothless bear chained in its pit; France, with neither wings to soar nor spurs to defend herself; Britain, a harmless whale in the German Ocean! A pretty picture!

F. Increase emphasis in the following sentences by removing unnecessary words:

(1) Mother gave us her maternal warnings. (2) It is a residential street, but has a few stores which are situated here and there. (3) If you water your garden in the daytime, it will be unavailing because the sun will suck up the water and

the work will be of no use. (4) We enjoyed many beautiful sunsets going down over the Petawawa Camp. (5) We all met together and went into the Exhibition.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Accessory, paradigm, paraffine, phalanx, quinine, Rheims, rheumatism, ribald, robust, sachem, sacrilegious, saga, salmon, tête à tête, three-legged, thyme, vagary.

THE MODULATION OF THE VOICE

The failure of many pupils in speaking to a class is due to the fact that they do not use their voices effectively. We have, for several lessons, been studying distinctness of enunciation and correctness of pronunciation. Highly necessary, however, as these qualities are, they are not sufficient in themselves to attract and to hold attention. When we converse informally with our friends, we naturally modulate our expression in accordance with the feelings we wish to bring out. Too often, on the contrary, when we are speaking before the class, we go droning along in a lifeless, monotonous way. A minority, it is true, tend to the opposite extreme and adopt an exaggerated oratorical style. What is required is that we should vary our expression simply and naturally, so as best to bring out the feelings that our remarks should convey.

Modulation of the voice may be considered under five headings:

1. Quality of Tone
2. Force
3. Pitch
4. Inflection
5. Rate.

1. The following varieties of Tone Quality may be noted:

(1) **The Natural.**—The ordinary, unemotional tone used in everyday remarks.

(2) **The Orotund.**—This is marked by fulness of tone, and is used to express high, noble feelings such as religious ardour or patriotic enthusiasm. It might well be employed in reciting such passages as Kipling's *Recessional*, or Byron's apostrophe to the Ocean. Such a prose passage as the following would demand the orotund quality:

O England! Long, long may it be ere the sun of thy glory sink beneath the wave of darkness! Though gloomy and portentous clouds are now gathering rapidly round thee, still, still may it please the Almighty to disperse them and to grant thee a futurity longer in duration and still brighter in renown than thy past!

Borrow

(3) **The Guttural.**—The throat tone is the natural one for the expression of such lower feelings as hate, envy, contempt, revenge. It would be aptly used in reading the following lines:

False fiend, I defy thee. Depart, and haunt my couch no more—let me die in peace if thou be mortal—if thou be a demon, thy time is not yet come.

Scott—Ivanhoe

(4) **The Pectoral.**—This is a deep chest tone used in expressing awe, pity, remorse, deep terror. It would be employed in the following:

Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh!

Shakespeare—Macbeth

(5) **The Aspirate.**—This, like the whisper, is a higher tone used to express feelings like fear, secrecy, surprise, or caution. Its use is illustrated in the sentence:

Draw down the blind, Jim, they might come and watch outside.

R. L. Stevenson—Treasure Island

(6) **The Falsetto.**—This is employed in imitating the voices of children and of old people. It would be required in this sentence:

There was silence for a little while; then an old man replied in a thin, piping voice, "Nicholas Vedder! why, he s been dead and gone these eighteen years!"

Washington Irving—Rip van Winkle

EXERCISE

Introducing emphasis, as far as possible, tell the class a short story based on one of the following topics:

1. A Ride for Life
2. Just in Time!
3. Outwitted!
4. A Forest Fire
5. Saved!

V

PUNCTUATION

THE USES OF THE SEMICOLON

1. The comma, as we have observed, is generally used to separate the clauses of a compound sentence if they are short and simple, especially when they are not joined by conjunctions. When, however, these clauses are long, or are sharply divided in sense, or introduced by such connectives as *however*, *therefore*, *moreover*, *also*, we usually mark the division by a semicolon; for example:

Go your own way; you are beyond argument.

He had expected no such answer; therefore he was dismayed to receive it.

2. It is quite clear, too, that if one or more than one of a series of clauses contain commas, then, in order to mark the greater break at the end, the clauses should be divided by semicolons; for instance:

A wild, wicked slip she was; but she had the bonniest eye, the sweetest smile, and the lightest foot in the parish.

3. A series of clauses having the same grammatical dependence are marked off by semicolons; for example:

You may put it that we three are here together again by accident; that you never suspected me; that my invasion of your machine was a complete surprise to you.

4. Notice, from the punctuation used in this section, that certain expressions; namely—*for example, for instance, as, namely,* and abbreviations of any of these, are preceded by the semicolon.

EXERCISE

Insert commas and semicolons wherever necessary, in the following sentences:

(1) To enter the city by daylight might be compared to marching on a battery every face that I confronted would threaten me like the muzzle of a gun. (2) When the ship struck the captain abandoned his post the crew instead of trying to save her rushed into riot and confusion. (3) She kissed me gently I was in flour making the Christmas cake and it would not have done to give me a hug then she looked round for Heathcliff. (4) He said that the charge against you was really one for the military authorities alone that he had reasons for feeling sure that you had been drawn into this affair on a point of honour which was quite a different thing from what they said that he could not only make an affidavit or something of his own account but knew enough of that man to make him confess the truth. (5) This book treats of four forms of composition namely narration description exposition and argument.

VI

ARRANGEMENT IN DESCRIPTION

Let us study the following passage as an example of effective arrangement in description:

From the top of Notre Dame, Montreal, is certainly to be had a prospect upon which, but for his fluttered nerves and trembling muscles and troubled perspiration, the traveller might well look back with delight, and, as it is, must behold with wonder. So far as the eye reaches, it dwells only upon what is magnificent. All the features of that landscape are grand. Below you spreads the city, which has less that is really mean in it than any other city of our continent, and which is ennobled by stately civic edifices, adorned by tasteful churches, and skirted by full-foliaged avenues of mansions and villas. Beyond it rises a beautiful mountain, green with woods and gardens to its crest, and flanked on the east by an endless fertile plain, and on the west by another expanse, through which the Ottawa rushes, turbid and dark, to its confluence with the St. Lawrence. Then these two mighty streams, commingled, flow past the city, lighting up the vast champaign country to the south, where, upon the utmost southern verge, as on the northern, rise the cloudy summits of far-off mountains.

William Dean Howells—Our Silver Wedding Journey
By permission of Harper & Brothers, Publishers

We find the plan of the foregoing to be very regularly developed, as follows:

(1) The statement of the point of view in the first sentence. (2) The description of the general impression in the second and third sentences. (3) The mention of details in the order of their proximity in the remaining sentences—the city, the mountain, the plains, the Ottawa, the St. Lawrence, the country to the south.

EXERCISE

Write a description of one of the following:

1. The village, the town, or the city in which you live, as it would appear from a high point of view

2. A stretch of Ontario farmland, as seen from a neighbouring hill

3. The view from a window of your summer home

4. A scene on the water, as viewed from the deck of a steamer

5. The athletic field on the day of an important match.

EXERCISE

Study the picture—"The Canadians on the Rhine". The part of the Rhine represented is situated a few miles above Bonn, between that city and the great city of Cologne. The mountainous range on the east bank of the Rhine is called the Seven Hills. The crag is known as the Dragon's Crag. What is the importance of the Rhine to Germany? What does the presence of the Canadians there signify? Do any of the soldiers show, by the expression of their faces, the effort it has cost to reach this position? What appears to be the feeling of the two soldiers on the left? In what are the other men interested? Contrast the present occupation of the soldiers with the grandeur of their achievement. Write a description of the picture as you see it and of the impression it makes on you.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Venison, vicar, visor, volcanic, wrestler, anywhere, apex, aqueous, arid, bison, bivouac, blasphemous, bouquet, braggadocio, bravado, breviary, cajole, candelabrum, cerebral, chameleon.

The Last Phase—Canadians Arriving at the Rhine —*Shelburn Williams*

From the Collection of Canadian War Memorial Paintings, Ottawa

THE MODULATION OF THE VOICE (Con.)

2. **Force.**—

The degrees of force or of intensity used in speaking may be classified as—

(1) **Normal.**—This is the tone in which ordinary remarks are made.

(2) **Full.**—This is the tone used to attract attention, to drive home an idea, or to rouse the hearer to enthusiasm. It might be employed in such a passage as the following utterance of Queen Elizabeth:

Nothing, nothing, no worldly thing under the sun, is so dear to me as the love and good-will of my subjects.

(3) **Subdued.**—This is the tone used to convey an impression of earnestness, sympathy, or calmness, as in the following:

Like as a father pitieth his children, so the Lord pitieth them that fear Him. For He knoweth our frame; he remembereth that we are dust. As for man, his days are as grass; as a flower of the field, so he flourisheth: for the wind passeth over it, and it is gone; and the place thereof shall know it no more.

Bible

3. **Pitch.**—Pitch, the key of the voice, may be as follows:

(1) **Normal.**—As in ordinary statements

(2) **High.**—In expressions of strong emotion, such as:

"Sit down, beggar!" screamed Squeers.

Dickens—Nicholas Nickleby

(3) **Low.**—In serious, solemn, impressive remarks; for example:

Earth to earth, ashes to ashes, dust to dust.

Many a young hand dropped in its little wreath, many a stifled sob was heard. Some—and they were not a few—knelt down. All were sincere and truthful in their sorrow.

Dickens—Old Curiosity Shop

NOTE:—In attempting to carry out the foregoing suggestions on the modulation of the voice the speaker must take the greatest care to avoid extremes, or else he may provoke mirth instead of gaining in effectiveness.

EXERCISE

A. Give the class an animated description of one of the following:

1. A Striking Electric Sign
2. An Exhibit at the Museum
3. Grandmother's Workbox
4. A China Cabinet
5. A Christmas Tree.

B. Put as much life as possible into your description of one of the following:

1. A Cafeteria at Noon Hour
2. The Toy Department at Christmas Time
3. The Fruit Vendor's on Saturday Evening
4. An Aerodrome
5. A Harvest Field in August.

C. Give the class a vivid description of one of the following:

1. A Battalion on Parade
2. A Labour Day Procession
3. An Immigration Train
4. The Return of the Hay Wagon
5. A Gypsy Camp.

CHAPTER VI

I

THE USE OF THE FIRST AND OF THE THIRD PERSON

Very often, when we tell a story, it is left to our judgment as to whether we shall narrate it in the first or the third person. Each method has its advantages. A consideration of the following account of the capture of Quebec may help us to estimate these:

At last I saw our General raise his sword, a command rang down the long line of battle, and, like one terrible cannon-shot, our muskets rang together with as perfect a precision as on a private field of exercise. Then, waiting for the smoke to clear a little, another volley came with almost the same precision; after which the firing came in choppy waves of sound, and again a persistent clattering. Then a light breeze lifted the smoke and mist well away, and a wayward sunlight showed us our foe, like a long, white wave retreating from a rocky shore, bending, crumpling, breaking, and, in a hundred little billows, fleeing seaward.

Thus checked, confounded, the French army fell back. Then I heard the order to charge, and from nearly four thousand throats there came for the first time our exultant British cheer, and high over all rang the slogan of Fraser's Highlanders. To my left, I saw the flashing broadswords of the clansmen, ahead of all the rest. Those sickles of death clove through and broke the battalions of La Sarre, and Lascelles scattered the soldiers of Languedoc into flying columns. We on the right, led by Wolfe, charged the desperate and valiant men of Roussillon and Guienne and the impetuous sharpshooters of the militia. As we came on, I observed the General sway and push forward again, then I lost sight of him, for I saw what gave the battle

a new interest for me: Doltaire, cool and deliberate, animating and encouraging the French troops. I moved in a shaking hedge of bayonets, keeping my eye on him; and presently there was a hand to hand mêlée, out of which I fought to reach him.

When I turned from him, Clark stood alone beside me. Dazed as I was, I did not at first grasp the significance of that fact. I looked toward the town, and saw the French army hustling into the St. Louis Gate; saw the Highlanders charging the bushes at the Côte Ste. Geneviève, where the brave Canadians made their last stand; saw, not fifty feet away, the noblest soldier of our time, even General Wolfe, dead in the arms of Mr. Henderson, a volunteer in the Twenty-second.

Sir Gilbert Parker—The Seats of the Mighty
By permission of the Author

The fact that the narrator of the foregoing is himself an actor in the incidents he relates, undoubtedly adds to the interest of his story. On the other hand, we note that, at the moment of Wolfe's death, the narrator's attention is diverted to a personal enemy. Consequently, he cannot give us so vivid an account of this incident as an historian might give. Although, therefore, the telling of a story by a person concerned therein may lend the narrative a greater personal interest, yet it may, also, cause the omission of very striking details, since this person cannot be in two places at the same time.

Again, if we consider such a story as *The Immortal Exploit of O'Leary* (page 40), we shall probably find that it would occasion a decided loss of interest to have O'Leary himself relate the incident of his winning the Victoria Cross. It would be difficult for him to do justice to the account without appearing to boast.

Finally, it may be inadvisable to narrate in the First Person when the central figure of a story is of undesirable character. Such is the case, for instance, in Robert Louis Stevenson's *Master of Ballantrae*. Here, the writer,

to avoid glorifying villainy by letting the Master tell the story in the First Person, has the story told by another, who is left free to censure the man's evil characteristics.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Derisive, despicable, dishevel, divan, epilogue, epistle, epitome, equanimity, fracas, fragile, frontispiece, grimace, gristle, inextricable, ingenuous, inhospitable, inundate, lineament, listen, quarantine.

MODULATION OF THE VOICE (Con.)

4. **Inflection.**—Inflections are glides of the voice from one pitch to another; only the **Rising** and the **Falling** need be considered here.

The **Rising Inflection** is used, in general, to indicate suspension of sense, as, for example:

(1) When a subordinate clause occurs first in a sentence:

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal.

Bible

(2) In a series of negative statements leading up to a positive definition:

Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented, from principle, in all parts of the Empire, not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government.

Burke—Conciliation with the Colonies

(3) In questions answered by "Yes" and "No":

Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?

Patrick Henry

By contrast, the **Falling Inflection** denotes completion of sense, as, for example, in:

(1) Finished assertive sentences.

(2) Sentences consisting of a number of clauses grammatically independent of one another:

I looked about me at the room, the goggling Rowley, the extinguished fire; my mind reviewed the laughable incidents of the day and night; and I laughed out loud to myself—lonely and cheerless laughter.

R. L. Stevenson—St. Ives

(3) Questions to which a simple affirmative or negative answer cannot be given:

How far, O Catiline! wilt thou abuse our patience? How long shalt thou baffle justice in thy mad career? To what extreme wilt thou carry thy audacity?

Cicero

5. **Rate.**—**By Rate,** we understand the speed of uttering words. In ordinary speech, the rate is normal. If we are very serious, we naturally speak at a slower rate than the normal, as in:

The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first parents, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion—Death!

Dickens—Dombey and Son

On the contrary, when we are aroused with excitement, the rate is at once quickened, for example:

Away they all went, twenty couples at once, hands half round and back again the other way, up the middle and down

again, round and round in various stages of affectionate grouping; old top couple always turning up at the wrong place, new top couple starting off again as soon as they get there, all top couples at last, with never a bottom one to help them.

Dickens—A Christmas Carol

EXERCISE

Study carefully the picture—"The Anxious Family". Does the home appear to be that of rich or of humble people? Note carefully the furnishings of the room. How many members of the family do you see? Which one is absent? How is the anxiety of the different persons in the picture, and of the dog, shown? Let one half of the class tell the story suggested, in the Third Person, as it might be told by one of those represented in the picture, and the other half of the class tell it in the First Person, as it might be told by the missing member of the family.

EXERCISE

Write in the First Person a story told by one of the following:

(1) A Dollar Bill. (2) A Lead-pencil. (3) A Walking-cane. (4) The Hospital Clock. (5) An Old Violin. (6) A Soldier's Identification Disc.

II

DIRECT AND INDIRECT NARRATION

Compare the following sentences:

1. "That flagon", thought Rip, "has addled my poor head sadly."

2. Rip thought that the flagon had addled his poor head sadly.

The Anxious Family —*J. Israels*

From a photogravure copyright by A. W. Elson & Co., Belmont, Mass.

In the first sentence we find that Rip's words are quoted exactly as he said them; in the second only the substance of his words is given.

When the thought of a sentence is reported as coming directly from the speaker, the form of narration used is said to be **Direct;** when it is reported as coming indirectly from the speaker, the form used is described as **Indirect.**

The change from direct to indirect narration generally involves alterations in the grammatical form of the sentence.

Examine the following:

Direct Narration	*Indirect Narration*
1. Assertive Sentences:	
I'm not myself—I'm somebody else.	He says that he's not himself—he's somebody else. He said that he was not himself—he was somebody else.
I shall have a blessed time with Dame Van Winkle.	He says that he shall have a blessed time with Dame Van Winkle. (In everyday speech "will" is often used). He said that he should have a blessed time with Dame Van Winkle. (In everyday speech "would" is often used).
I will return at once.	He promises that he will return at once. He promised that he would return at once.

2. **Interrogative Sentences:**

Where's Van Bummel, the schoolmaster?	He asks where Van Bummel, the schoolmaster, is. He asked where Van Bummel, the schoolmaster, was.
Does nobody know poor Rip Van Winkle?	He asks whether nobody knows poor Rip van Winkle. He asked whether nobody knew poor Rip van Winkle.

3. **Imperative Sentences:**

Hustle him.	The bystanders order (or ordered) him to be hustled. The bystanders order (or ordered) that he be hustled. In the case of this last sentence, some authorities prefer the full form of the subordinate clause, "that he shall be hustled", or "that he should be hustled".

We notice that:

1. In assertive sentences the words in indirect narration are in the form of a noun clause introduced by the conjunction *that*. In conversation, however, this conjunction is frequently omitted. Furthermore, there may be a change of person. If the tense of the main verb is changed, the tense of the subordinate verbs changes accordingly. This agreement in tense is called **Sequence of Tenses.**

Where the future tense is used in indirect narration, it is a safe rule to use the same auxiliary "shall" or "will" (after a main verb of the past tense "should" or "would") as the speaker has used in direct narration, but usage in respect to this varies.

2. In interrogative sentences, if some question word, such as *when* or *where* is used, the change in the form of the question is generally one of order only. Questions, however, which require the answer *yes* or *no*, usually take the form of a noun clause introduced by the conjunction *whether*.

3. In imperative sentences, the words of command in direct narration may appear in indirect narration as an object with an infinitive or as a noun clause introduced by *that*. In the latter case, there may be a change, also, from the imperative to the subjunctive mood.

Each of the forms of discourse, direct and indirect, has certain advantages. Indirect discourse, for instance, as in the reporting of speeches, may be so condensed as to bring out only the salient points of an address. On the other hand, direct narration is certainly more vivid than indirect. It may have another advantage, too, which is seen by comparing the following sentences:

(1) I shall do, Jack, as seems best to me.

(2) He told Jack that *he* should do as seemed best to *him*.

We notice at once that the reference of the italicised pronouns in the second sentence is ambiguous. There is no such ambiguity in the direct form.

EXERCISE

A. Change the following from indirect to direct narration:

He declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; every-

thing about it went wrong, and would go wrong in spite of him. His fences were continually falling to pieces; his cow would either go astray or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some outdoor work to do.

Washington Irving—Rip van Winkle

B. Change the following sentences from the direct to the indirect form:

(1) "Poor Wolf", he would say, "thy mistress leads thee a dog's life of it." (2) "Surely", thought Rip, "I have not slept here all night." (3) "What excuse", thought Rip, "shall I make to Dame Van Winkle?" (4) "These mountain beds do not agree with me", thought Rip. (5) "My very dog", sighed poor Rip, "has forgotten me." (6) "On which side do you vote?" inquired the orator. (7) "Are you Federal or Democrat?" the man asked. (8) "What brings you to an election with a gun on your shoulder and a mob at your heels?" (9) "I am a poor, quiet man", cried Rip, "a native of the place and a loyal subject of the King." (10) "Hush, Rip", cried she, "the old man won't hurt you."

III

THE EXPOSITION OF PROPOSITIONS

A common form of exposition is that in which whole statements, or **propositions**, are explained. The historian explains a statement about the Canadian system of government; the scientist makes clear the significance of a law of physics; the clergyman expounds a text from Scripture.

This form of exposition is illustrated in the following passage:

We always speak of Canada as a new country. In one sense, of course, this is true. *But there is another sense in which the Dominion of Canada, or at least part of it, is perhaps the*

oldest country in the world. According to the Nebular Theory, the whole of our planet was once a fiery, molten mass, gradually cooling and hardening itself into the globe we know. On its surface moved and swayed a liquid sea, glowing with such terrific heat that we can form no real idea of its intensity.

As the mass cooled, vast layers of vapour, great beds of cloud, miles and miles in thickness, were formed and hung over the face of the globe, obscuring from its darkened surface the piercing beams of the sun. Slowly the earth cooled, until great masses of solid matter, rock as we call it, still penetrated with intense heat, rose to the surface of the boiling sea. Forces of inconceivable magnitude moved through the mass. The outer surface of the globe, as it cooled, ripped and shrivelled like a withering orange. Great ridges, the mountain-chains of to-day, were furrowed on its skin. Here in the darkness of the prehistoric night there arose, as the oldest part of the surface of the earth, the great rock bed that lies in a huge crescent round the shores of Hudson Bay, from Labrador to the unknown wilderness of the barren lands of the Coppermine Basin, touching the Arctic sea. The wanderer who stands to-day in the desolate country of James Bay or Ungava is among the oldest monuments of the world. The rugged rock which here and there breaks through the thin soil of the infertile north, has lain on the spot from the very dawn of time.

From "The Dawn of Canadian History"
By Stephen Leacock, in "The Chronicles of Canada"

As to the foregoing, note that:

(1) The first two sentences are introductory. (2) The proposition to be explained is stated in the third sentence (printed in italics). (3) The next seven sentences contain the exposition of this proposition. By describing, in the order of their occurrence, a series of natural phenomena, the writer makes clear and verifies his statement. (4) The last two sentences re-state the proposition, now fully explained, in a somewhat different and considerably more emphatic form.

ORAL COMPOSITION

FACIAL EXPRESSION

It is a common mistake of girls and boys, when called on to address a class, to fear that they will appear unnatural if they allow their features to indicate their feelings as they speak. Quite the opposite is true. When we speak naturally with one another, we do not hesitate to smile at what pleases us, to frown if we are angry, perhaps to tilt our noses in mark of scorn. When we are defiant, we thrust our heads forward; when ashamed, we cast our eyes down; when disappointed, we show dejection in the expression of our faces. Similarly, in talking to the class, we should allow our features such free play of expression as is demanded by the ideas and the feelings we wish to communicate.

EXERCISE

Pronounce correctly the following words, and use each in a brief sentence:

Lithographer, livelong, loath, loathe, loathsome, mesdames, metric, minutiae, mistletoe, monologue, ostler, panegyric, Philistine, photographer, pianist, rout, route, rudiment, sanguinary, sarsaparilla.

EXERCISE

In a short talk, develop one of the following propositions:

1. Canada may well be proud of her record in the Great War.
2. The Province of Ontario is possessed of enormous natural resources.
3. The Hydro-Electric System is of immense benefit to Ontario.

4. Among all the great nations, Britain has distinguished herself as the protector of the weak.

5. Organized athletics play an important part in the life of our school.

IV

WORDS

EXERCISE

A. Point out the words of which improper forms have been used in the following sentences, and give the correct forms:

(1) Wait untill I come. (2) His conduct was unexcusable. (3) Pitching hay makes me prespire freely. (4) His remarks mispleased me. (5) Then we preceded to play baseball. (6) The animals preformed their tricks with great skill. (7) Cleanliness is a preventative of disease. (8) I believe him uncapable of the work. (9) The driver and his horse were drownded. (10) They lead me on a wild-goose chase yesterday.

B. Tell which of the words in parentheses you would use in the following passage, and give a reason for your choice:

Down (jumped, bounded, sprang, leaped) Hardrada, and down (came, shore, fell) his sword; King Harold's shield was (cloven, cut) in two, and the (strength, force) of the blow brought himself to his knee. But as (swift, quick) as the (fall, flash) of that sword, he (jumped, sprang, leaped, bounded) to his feet; and while Hardrada still (lowered, bowed) his head, not recovered from the (strength, force) of his blow, the axe of the Saxon came so full on his helmet, that the giant (fell, reeled) dropped his sword, and (staggered, tottered) back; his scalds and his chiefs (ran, rushed) around him.

PUNCTUATION

THE USE OF THE COLON

Observe the use of the **colon** in the following sentences:

1. Our teacher explained the correct use of the following words: character, reputation, famous, notorious.

2. Mr. Asquith concluded: "Never has a stronger or more compelling appeal been made to all that you as a nation honour and hold true. Be worthy of those who went before you, and leave to your children the richest of all inheritances, the memory of fathers who in a great cause put self-sacrifice before ease, and honour above life itself."

3. It was contrary to all my ideas of discipline: if the officer has to blush before the private or the master before the servant, nothing is left to hope for but discharge or death.

4. The little souls were comforting each other with better thoughts than I could have hit on: no person in the world ever pictured heaven as beautifully as they did in their innocent talk; and while I sobbed and listened, I could not help wishing we were all safe there together.

From our examination, we find the colon used as follows:

1. Before a list of details formally introduced; that is, introduced by some such expression as, " the following"

2. Before a long quotation

3. Between clauses of which the second explains the first

4. Between parts of a sentence in one of which, at least, a semicolon is already used.

EXERCISE

Insert the necessary punctuation marks in the following sentences:

(1) It was none too soon voices and alarm bells sounded watchmen here and there began to spring their rattles. (2)

Recovering himself he went on I need not recall to you a certain scene arranged by the lawyer at his bedside nor need I help you to an inkling of his last will. (3) The main forms of composition are the following Narration Description Exposition and Argument. (4) My uncle I implore your pity pardon me so far do not send me for life into a debtor's prison. (5) I was late for two reasons I had you know stayed till the last moment at work then on the way home I had punctured the tire of my car.

V

SIMPLE ARGUMENT

From the exposition of propositions it is only a step to **Argument.** The difference is just this—that in exposition we explain merely the meaning of the statement, whereas in argument we so explain as to show whether the statement is true or false, whether the course of conduct it may involve is a right or a wise one.

Argument, in a simple form, is illustrated in the following passage:

The Value of Stamp-collecting

Every boy and girl—and we might add, every man and woman—should collect postage stamps. Our reasons for making this statement are many.

First, stamp-collecting is a highly fascinating pursuit, which helps to while away countless pleasant hours. On this score alone it is worth following.

Second, it encourages methodical habits. We examine our stamps carefully; we discriminate between the good and the bad specimens; we keep a watch for minor varieties; we marshal our treasures in correct order, and so on.

Third, we acquire a great deal of information by collecting. A vast amount of geography is learned. The stamps bring all sorts of out-of-the-way countries to our notice, while the postmarks make us conversant with various towns. We get to

know hundreds of interesting facts, too, concerning the currency and the language used in every corner of the globe. The inscriptions on the specimens teach us these matters. Moreover, stamp-collecting assists us to gain a real knowledge of history. Ask any collector: "When did Columbus discover America?" "Who was Prince Henry the Navigator?" "Over what country did King Amadeus reign?" "What form of government is possessed by Paraguay?" His answers will be far more intelligent than those given by a non-collector.

The foregoing, however, are not the only things which our stamps teach us. What is the difference between an engraving and a lithograph, between cream-laid paper and wove paper, between magenta and cerise?

These, and a thousand other questions, the stamp-collector can answer correctly and without hesitation.

Surely a pastime which can help us to gain so much valuable knowledge is worth the attention of every boy and every girl, as well as every man and every woman.

S. C. Johnson—Peeps at Postage Stamps
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An examination of the foregoing passage reveals the orderly development of the writer's argument. The first paragraph states what he is about to prove. The next four paragraphs establish the proof by showing that stamp-collecting is desirable as a pastime, as a training in methodical habits, and as a source of information. Notice that the writer advances very definite evidence in support of each of his assertions. Finally, the last paragraph repeats in emphatic form the statement of the first paragraph, now definitely proved.

EXERCISE

Write an argumentative essay in support of one of the following:

1. The Choice of a Hobby
2. The Desirability of Life on the Farm

3. Your Preference for Some Athletic Pastime
4. Compulsory Swimming Lessons for School Pupils
5. The Advisability of Having Fire Drills at School.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Satiate, satiety, scallop, schism, seidlitz, tirade, tomato, traverse, asphalt, assignee, audacious, auxiliary, bronchitis, brusque, bureaucracy, chamois, chaos, cocaine.

EXERCISE

Decide what occupation, profession, or business you would like to follow. In a brief talk, give the class arguments in support of your choice.

VI

THE DEBATE

A **Debate** is an argument (in the sch ool sense, generally spoken) between persons of conflicting opinions as to some subject under discussion. It must be understood from the first that the object of debating is not merely to win. The aim should be to get at the truth. This being so, we should see to it that every precaution is taken to ensure absolute fairness for both sides. Let us suppose that the Literary Society of our school has decided to challenge that of another school to debate. What are the preliminaries that have to be attended to?

1. **The Choice of the Subject.—**

Very often debates are unsuccessful because the subject chosen is not a good one. In the first place, care must be taken to choose a subject that is fairly debatable.

It would be manifestly unjust to the negative side, for instance, to set such a proposition as the following: "Resolved, that Great Britain was justified in declaring war against Germany in 1914." In the light of what has happened, it would be almost impossible to find a Canadian audience that would attach any weight to arguments on the negative side of this question.

Again, the subject ought to be such as will make it possible for the judges to weigh accurately the evidence produced and to arrive at a definite decision as to its comparative value. The proposition: "Resolved, that Field-Marshal Lord Kitchener was a greater general than Marshal Foch", would not be a good one, for the reason that one side would cite some excellent quality of Kitchener's as a general, only to have this offset by the other side's mentioning an admirable characteristic of Marshal Foch. The points advanced by the affirmative would be balanced by those of the negative. The judges would find it extremely difficult to discriminate. If, on the other hand, the time-honoured proposition: "Resolved, that the pen is mightier than the sword", were under discussion, a correct verdict could be more readily arrived at, because the great writer exercises a very different influence from that of the great soldier.

A third consideration in the choice of a subject should be the amount of time at our disposal. To try to debate in fifteen minutes, the proposition: "Resolved, that Canada should have a navy", would be absolutely absurd; to debate in that time, the proposition: "Resolved, that our school should have a distinctive class pin", might be quite possible.

2. The Phrasing of the Proposition.—

The wording of the proposition should receive the most careful attention. As a general rule, it is inadvisable

to put the proposition in a negative form, since confusion is liable to result therefrom. More important, we must see to it that the proposition is so clearly stated that there can be no possibility of misunderstanding. The significance of every word and the general meaning of the whole question should be understood and agreed on by the two sides. We must remember that the purpose of debating is to determine the truth, not to defeat our opponents through misunderstanding or trickery. In actual argument, we ought to exert every possible effort to show the rightness of our contention. In arranging the conditions of the contest, however, we must be most conscientious in securing absolute fairness for all speakers.

3. **The Choice of Judges.—**

The number of judges may vary according to circumstances. In a class debate, for example, it is a common thing to have only one judge. This may be the teacher, or some capable member of the class. In debates before the Literary Society or in public, it might be better to have three judges. Whatever may be the number decided on, however, two qualities in the judges are indispensable: (1) That they be impartial as to the speakers. (2) That they be unprejudiced as to the subject.

4. **The Number of Speakers and the Division of Time.—**

Any number of speakers may take part in a debate. For ordinary occasions, however, it is customary to have four, or not more than six. If there are four, and the time at their disposal is one hour, a satisfactory division might be to allow each speaker ten minutes and the leader of the affirmative an additional seven minutes at the end for refutation. The remaining time would be occupied in introductory remarks and in the consideration and the announcement of the decision by the judges.

5. The Division of Work.—

We must be fair to our colleagues in the division of labour. The work of preparation and of actual debating ought to be fairly apportioned among the speakers on each side. Each of these should see to it that he performs the task allotted to him to the very best of his ability.

6. The Conduct of the Debate.—

The actual debate should be opened by the leader of the affirmative. He ought first to address the chairman and the judges. Next, he should introduce the question and state the proposition. In the time left, he ought to deal with that part of the subject which has been assigned to him for development. The leader of the negative is the second speaker. More commonly, he meets the affirmative on its own ground. Less often, he strikes into an independent line of argument previously decided on by the negative. In the former case, however, he must do his best to refute the arguments of the leader of the affirmative as well as to advance his own claims. A similar course should be adopted by all the succeeding speakers. As mentioned before, the leader of the affirmative is given a second opportunity to speak at the close of the debate. In this, however, he must advance no new arguments on his own side of the case; he is permitted only to refute those already advanced by the opposing side.

EXERCISE

One of the following may be chosen as the proposition of the first debate:

1. That High School athletics are beneficial to the student

2. That prose, as well as poetry, should be studied throughout the High School course in Literature

3. That boxing should be taught in High Schools

4. That it is the duty of a pupil to inform the Principal of such wrongdoing on the part of fellow-pupils as may be harmful to the interests of the school

5. That the school should publish a monthly magazine.

CHAPTER VII

I

THE EXPOSITION OF TERMS

We have already written explanations of processes, natural phenomena, and propositions. In these we sometimes found it necessary, for the sake of clearness, to define the terms we used. Our attention has also been drawn to special terms used in Composition, such as Narration, Argument, Unity of the Sentence, and Point of View. These have been explained by examples and definitions. In our daily lives, whenever we explain to someone else what we mean by agriculture, or commerce, or conscription, or the uses of electricity on the farm, we are expounding a term. Let us now learn from a study of the following passage how such an exposition may be well given:

1. Feudalism was a system of social relations based upon land. 2. It grew out of the chaos which came upon Europe in the centuries following the collapse of the Roman Empire. The fall of Roman power flattened the whole political structure of Western Europe, and nothing arose to take its place. Every lord or princeling was left to depend for defence upon the strength of his own arm; so he gathered around him as many vassals as he could. 3. He gave them land; they gave him what he most wanted—a promise to serve and aid in time of war. The lord gave and promised to guard; the vassal took and promised to serve. Thus there was created a personal relation, a bond of mutual loyalty, wardship, and service, which bound liegeman to lord with hoops of steel. 4. Feudalism shares with the Christian Church the honour of having made life worth living in days when all else combined to make it intolerable.

It brought at least a semblance of social, economic, and political order out of helpless and hopeless disorganization. It helped Europe slowly to recover from the greatest disaster in all her history.

From "The Seigneurs of Old Canada"
By W. B. Munro, in "The Chronicles of Canada"

As the numbers indicate, the foregoing exposition falls into four parts:

1. The statement of the topic—Feudalism, and a brief definition of the meaning of that term

2. An explanation of the rise of Feudalism from the chaos of Western Europe following the collapse of the Roman Empire

3. An amplification of the opening definition by a statement of details of the social relations involved in Feudalism

4. An explanation of the effects these social relations had upon Western European society in general.

It will be noticed that the writer has incidentally explained feudalism from the point of view of the lord, of the vassal, and of European society. The author's aim throughout is to make the general idea with which he begins more clear and definite. He does this partly by following a logical arrangement. In addition to noting this, select from the passage examples of the use of the following aids to clearness: (1) Illustrative detail, (2) parallel construction, (3) apt comparison.

EXERCISE

A. Write a short explanation of one of the following terms:

(1) The Coureurs de Bois. (2) The Family Compact. (3) Representative Government. (4) Rotation of Crops. (5) A Protective Tariff.

B. Give a brief written exposition of one of the following terms:

(1) A Gentleman or a Lady. (2) Moral Courage. (3) Music. (4) Patriotism. (5) Dress.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Chaperon, charade, chary, chasten, cherubim, diverge, divers, diverse, domain, equation, equatorial, equipage, ermine, errata, funebral, furniture, gubernatorial, inveigh.

EXERCISE

A. In a short talk, explain to the class one of the following terms:

(1) Trench Warfare. (2) Periscope. (3) Biplane. (4) Farm Tractors.

B. Explain clearly one of the following:

(1) Camouflage. (2) Soviet. (3) Quarantine. (4) Local Option. (5) Rural Consolidated Schools.

II

PUNCTUATION

The use of several punctuation marks—the dash, parentheses, and brackets—remains to be considered.

1. The dash is used as follows:

(1) To mark a sudden change in the thought of a sentence, where commas would not indicate a sufficient pause, for example:

Let us consider the question of money—but why should we consider it?

(2) To mark a pause before an emphatic statement, as:

God meant this land for people to rest in—not to work in.

(3) To inclose an explanation of what precedes:

Next Monday—the 15th, that is—we expect to return to the city.

(4) To introduce a summary in a sentence, after a series of words, phrases,or clauses:

Insects, reptiles, birds, beasts, and men—all are creatures of God's hand.

(5) To mark the omission of figures and letters, as in the following:

The pupils are to read pages 160—168.
Mrs. B——lives on Main Street.

2. Parentheses are used:

(1) To inclose explanatory statements referring to what precedes in the sentence, and bearing no grammatical relation to the rest of the sentence. Observe the following:

Yesterday we met Charles (he is my brother) on the street.
We quote prices on No. 4 machine (see catalogue, page ten).
Edward I (1272-1307) was one of England's greatest monarchs.

The parentheses used with explanatory matter mark a greater break in the thought of the sentence than does the dash. We should avoid, therefore, a too frequent use of them in our writing, since they tend to interrupt the sequence of the sentence structure and, if employed to excess, make our style broken and jerky.

3. **Brackets** must not be confused with parentheses in either form or use. Brackets are used to inclose expressions that state the opinion or the feeling of some

person other than the writer; parentheses inclose explanations given by the writer or the speaker himself.

Notice the following:

"I am not a sailor", he said, "as I discovered when I was recently in the Bay of Biscay." [Laughter]

"I am now standing on the bridge." [At this point the speaker was interrupted by great applause.]

EXERCISE

Write the following sentences, inserting all necessary punctuation marks and capitals:

(1) O how full of briers is this working-day world (2) The accused and I believe he is guilty was sentenced to life imprisonment (3) the directors of the company showed chief interest in the giving of salaries mainly to themselves (4) These exiles the united empire loyalists as they are called were for a time in desperate straits (5) the new-comers gibson was still their guiding spirit settled in out of the way places (6) we shall fill the order in three weeks time the first of may at the latest (7) inch by inch line by line with a descent only appreciable at intervals that seemed ages down and still down it came (8) oh for a voice to speak oh horror oh any horror but this (9) For its part the company of one hundred associates was to send out settlers at least two hundred of them a year it was to provide them with free transportation give them free lands and initial subsistence it was to support priests and teachers in fact to do all things necessary for the creation of the colony.

III

THE USES OF DIALOGUE IN NARRATION

Our main purpose in telling a story is to arouse and to maintain interest. One great source of interest is character portrayal. Now, although it may be difficult, we must try to put ourselves in the places of others, and

to tell what they do and say so that the reader's attention is caught and held from the beginning. We shall best succeed if we make the characters reveal themselves in a natural way. To do this, we have recourse to dialogue.

To appreciate the merits of the passage quoted below, we must understand that Uriah Heep, as David Copperfield's guest, takes his host into his confidence. Uriah is a law student, articled to Mr. Wickfield, at whose house David boarded when attending school, and has gradually gained influence over his master, whose intemperance has undermined his business and his character. Agnes is Mr. Wickfield's daughter and housekeeper.

Examine the passage carefully:

He stirred his coffee round and round; he looked about the room; he gasped, rather than smiled at me; he writhed and undulated about, in his deferential servility; he stirred and sipped again, but he left the renewal of the conversation to me.

"So, Mr. Wickfield", said I, at last, "who is worth five hundred of you—or me." For my life, I think, I could not have helped dividing that part of the sentence with an awkward jerk; "has been imprudent, has he, Mr. Heep?"

"Oh, very imprudent indeed, Master Copperfield", returned Uriah, sighing modestly. "Oh, very much so! It's a topic that I wouldn't touch upon, to any one but you. Even to you, I can only touch upon it, and no more. If any one else had been in my place during the last four years, by this time he would have had Mr. Wickfield under his thumb", said Uriah, very slowly, as he stretched out his cruel-looking hand above my table, and pressed his own thumb down upon it, until it shook, and shook the room.

If I had been obliged to look at him with his foot upon Mr. Wickfield's head, I think I could scarcely have hated him more.

"Oh, dear, yes, Master Copperfield", he proceeded in a soft voice, most remarkably contrasting with the action of his thumb, which did not diminish its hard pressure in the least

degree, "there's no doubt of it. There would have been loss, disgrace, I don't know what all. Mr. Wickfield knows it. I am the umble instrument of umbly serving him, and he puts me on an eminence I hardly hoped to reach. How thankful should I be!"

I recollect well how indignantly my heart beat, as I saw his crafty face, with the appropriately red light of the fire upon it, preparing for something else.

"Master Copperfield", he began, "I hope I never shall be otherwise than umble. You will not think the worse of my umbleness if I make a little confidence to you, Master Copperfield? Will you?"

"Oh no", said I, with an effort.

"Thank you!" He took out his pocket-handkerchief, and began wiping the palms of his hands. "Miss Agnes, Master Copperfield—"

"Well, Uriah?"

"Oh, how pleasant to be called Uriah!" he cried, and gave himself a jerk, like a convulsive fish. "You thought her looking very beautiful to-night, Master Copperfield?"

"I thought her looking as she always does—superior, in all respects, to every one around her", I returned.

"Oh, thank you! It's so true!" he cried. "Oh, thank you very much for that!"

"Not at all", I said loftily. "There's no reason why you should thank me."

"Why that, Master Copperfield", said Uriah, "is, in fact, the confidence that I am going to take the liberty of reposing. Umble as I am", he wiped his hands harder, and looked at them and at the fire by turns, "umble as my mother is, and lowly as our poor but honest roof has ever been, the image of Miss Agnes (I don't mind trusting you with my secret, Master Copperfield) has been in my breast for two years. Oh, Master Copperfield, with what a pure affection do I love the ground my Agnes walks on!"

Dickens—Adapted from David Copperfield

(1) Is, or is not, this passage more vivid on account of the use of dialogue? (2) What do you learn as to Uriah's intentions from his words in the foregoing? (3) What does David Copperfield think of Uriah's character? (4) Select expressions in which his real feeling for Uriah is shown. (5) What do you think of Uriah? (6) Is he really humble? (7) How does he show his nature: (*a*) In his acts? (*b*) In his words?

A difficulty in the writing of dialogue is the tendency to repeat some form of the verb "say", such as, "he said". Variety, and sometimes, vividness, may be gained by the use of different expressions. Point out the expressions used to introduce what each speaker says in the quoted passage. Comment, also, on the position of these expressions in the sentence. Are they ever entirely omitted, and, if so, why?

Another respect in which some writers fail to produce interesting dialogue is their neglect to insert such phrases as "sighing modestly", which describe the speaker's mood, or manner of speaking, or facial expression. These descriptive details help to enliven and vivify the story. Select further examples from the extract, and comment on their utility in this respect.

What do you notice about the passage as to: (1) Paragraphing? (2) The use of—(*a*) Quotation marks? (*b*) Capital letters?

EXERCISE

Rewrite the following, using descriptive dialogue:

When the Emperor Joseph II was in Paris, in the reign of Louis XV, he was in the habit of walking about the city incognito. One morning he went into a fashionable coffee-house and asked for a cup of chocolate. As he was plainly dressed, the waiter insolently refused to serve him, saying it was too early. Without making any reply, he walked out and entered a shabby

little coffee-house on a side street. He asked meekly for a cup of chocolate, and the landlord politely answered that it would be ready in a moment. While he was waiting for it, as the coffee-house was empty, he walked up and down and conversed on different topics with the landlord. Finally, the landlord's daughter, a very pretty girl, appeared with the chocolate. The Emperor greeted her with the customary good-day, and observed to her father that it was time she should be married. The old man with a sigh replied that his poverty was a hindrance, and hinted that, if he had but a thousand crowns, she would soon marry a man who was very fond of her. The Emperor called for pen, ink, and paper; the girl ran to fetch them; and he gave her an order on his bankers for six thousand livres.

EXERCISE

Write a dialogue suggested by one of the following situations:

1. Henry and his aunt at a football game
2. Tom explains to his teacher why he is late
3. A group of girls preparing for a picnic
4. Mary at a bargain counter
5. Jack telephones to his father for help during an interrupted motor-ride.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Inveigle, inventory, iron, irreparable, irrevocable, long-lived, municipal, oust, piquant, placable, poignant, pollen, poniard, potentate, preferable, sesame, silhouette, solace, sombre, sonorous.

THE USE OF GESTURE

Gesture, like modulation of the voice and facial expression, is an aid of which speakers do not always avail themselves. Sometimes, on the other hand, its use is

overdone, so that it distracts the attention of the listener from the speaker's remarks or conveys the impression of an exaggerated oratorical style. The best advice as to the use of gesture is to counsel its employment in so far as it aids the voice. We must remember that the first language was probably sign language, and that even now, people from different countries, who do not understand each other's language, may make themselves understood by the use of gesture. It is, therefore, appropriate that we should use gesture to a natural extent in talking before the class. However, many successful speakers almost entirely omit this aid to effectiveness.

In gestures, the head, the arms, and the hands are especially used. The head held erect indicates a sense of confidence, of earnestness, of dignity; lowered, it may show shame, sadness, thought, or a desire to be courteous; raised unusually, it conveys an impression of pride, exultation, or extreme joy. If the head is turned away, it is a sign of distrust or dislike; if thrust forward, it expresses eagerness; if drawn back, it may show fear, anger, or hatred.

Of all parts of the body, the hand is most used in gesture. Clenched, it indicates strong statement or resolve, defiance, anger. A speaker uses the first finger, especially, to point out or to emphasize what he has to say. The hand is raised to call attention; it is extended, with the palm down, to indicate concealment or prohibition; it is raised sharply at the wrist, with the palm vertical and turned outward, to express aversion or repulsion. The most common of all positions is to stretch the hand out with the palm slightly up. This may indicate mere assertion, or emphasis, or agreement with what has already been said; it may give a command, make a concession, express welcome, or indicate appreciation.

Extravagant gestures or mannerisms ought, by all means, to be avoided. A speaker should not keep walking from end to end of the platform; he ought not to pound on the desk, to bend far over and to glare at his audience, or to shout loudly. The expression of the face should be natural. Habitual frowning or scowling should be avoided. A speaker must not mop his face with a handkerchief. In fact, he must beware of repeating any gesture so often that it becomes a source of amusement, ridicule, or disgust to his hearers.

EXERCISE

Tell the class a short story suggested by one of the following situations, bringing out the personality of the speakers by dialogue:

1. A shy boy at school teaches the class bully a lesson.
2. The defeated football captain is consoled by one of his friends.
3. A pompous gentleman at a gathering of school children
4. A frightened girl, imagining she hears a burglar at night, appeals to her father.
5. An indignant father punishes his humiliated son, who has been caught playing truant.

IV

WORDS

EXERCISE

A. Comment on the use of the italicised words in the following sentences; if you consider an expression inadmissible, re-cast the sentence:

(1) Alderman A— called Alderman B— a *grafter*. (2) I was completely *flabbergasted* by his remarks. (3) We have

been having a little *tête-à-tête*. (4) That problem *floors* me. (5) The Treaty of Ghent left relations between Canada and the United States in the *status quo*.

B. Select the words that give life to the following sentences:

(1) I zigzagged across the fields, buffeted this way and that by a mirth as uncontrollable as it was idiotic. (2) I took but one look at them and ducked again into my place. (3) The banner was straining at the flagstaff. (4) On the very day of your sea disaster, Mr. Campbell stalked into my office. (5) Here was Alan, skulking in the trees. (6) He was a mean, stooping, narrow-shouldered, clay-faced creature. (7) A big, bustling, bold old lady, she flounced about our market-place with insufferable airs. (8) My uncle tumbled to the door like a dead man. (9) He continued to throw out little darting glances. (10) Before he got to his feet, I had clapped a pistol to his back.

C. Select the words used in the following sentences with incorrect values as parts of speech, and amend the sentences:

(1) He shows no affect of his illness. (2) She's clerking in a store down town. (3) He felt considerable improved in health. (4) A remarkable home-run featured the game. (5) Did you receive an invite to our commencement? (6) He loaned me ten dollars. (7) They most always say that. (8) He lives at a near-by hotel. (9) I received a raise of ten dollars a week. (10) He was real polite about it. (11) I can give you a good recommend. (12) As we now totalled nine runs, we had scored a win.

V

HARMONY IN DESCRIPTION

There is a type of description in which a few striking details are mentioned in order to bring out some prominent characteristic of the person or the thing described. The

selection of details is governed by the one predominating idea that the writer wishes to convey. There may be no attempt to arrange these details in any methodical order according to their situation. Such a method of word description is comparable with that which the artist employs in painting a picture.

Pictorial composition may be defined as the proportionate arrangement and unifying of the different features and objects of a picture. It is not the huddling together of miscellaneous studio properties—a dummy, a vase, a rug here, and a sofa, a fire-place, a table there; it is not the lugging in by the ears of unimportant people to fill up the background of the canvas, as in the spectacular play; it is not taking a real group from nature and transplanting it upon canvas. There must be exercise of judgment on the part of the artist as to fitness and position, as to harmony of relation, proportion, colour, light; and there must be a skilful uniting of all the parts into one perfect whole.

J. C. Van Dyke—How to Judge of a Picture
By permission of Charles Scribner's Sons, Publishers

Let us study, as examples of this style of description, the two extracts that follow:

Peggotty opened a little door and showed me my bedroom. It was the completest and most desirable bedroom ever seen—in the stern of the vessel; with a little window which the rudder used to go through; a little looking-glass just the right height for me, nailed against the wall, and framed with oyster shells; a little bed which there was room enough to get into; and a nosegay of seaweed in a blue mug on the table. The walls were whitewashed as white as milk, and the patchwork counterpane made my eyes quite ache with its brightness.

Dickens—David Copperfield

(1) What impression stands out most clearly in this description?

(2) How do the various details contribute to this impression?

Contrast the general effect of the following passage:

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black, oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around. The eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Poe—The Fall of the House of Usher

(1) In which sentence is the outstanding characteristic of the room mentioned? (2) Enumerate in order the details that help to convey this impression. (3) Why does the author not refer to ornaments or pictures on the wall? (4) Which details refer to the personality of the occupant? (5) Select examples of the effective use of words.

It may be, of course, that the very purpose of the writer is to give a picture of animated variety. In such a case, this variety itself constitutes the harmony, as in the following:

The skating season had commenced unusually early; our boys were by no means alone upon the ice. The afternoon was so fine that men, women, and children, bent upon enjoying the holiday, had flocked to the grand canal from far and near. Saint Nicholas had evidently remembered the favourite pastime; shining new skates were everywhere to be seen. Whole families were skimming their way to Haarlem or to Leyden, or the neighbouring villages. The ice seemed fairly alive. One noticed the erect, easy carriage of the women, and their picturesque variety

of costume. There were the latest fashions fresh from Paris, floating past dingy, moth-eaten garments that had seen service through two generations; coal-scuttle bonnets perched over freckled faces bright with holiday smiles; stiff muslin caps, with wings at the sides, flapping beside cheeks rosy with health and contentment; furs, too, encircling the whitest of throats; and scanty garments fluttering below faces ruddy with exercise—in short, every quaint and comical mixture of dry-goods and flesh that Holland could furnish, seemed to enliven the scene.

Mary Mapes Dodge—The Silver Skates

Point out the variety in: (1) The age and the sex of the skaters. (2) Their personal appearance. (3) Their costumes. (4) Show how the writer has made an effective use of contrast in this passage. (5) Select words that give animation to the description.

EXERCISE

A. Write a description based on one of the following topics. Choose some striking characteristic of the object, such as age, beauty, gloom, or immensity, and be careful to introduce only details that are in keeping with your general purpose:

(1) An old house in the country. (2) A sky-scraper. (3) A large barn. (4) The haunted mill. (5) The little country school-house.

B. Describe the room of one of the following:

(1) A slovenly girl. (2) A careful, methodical girl. (3) A girl that is fond of books and music. (4) A boy who engages in athletics. (5) A boy that is interested in nature.

C. Write a short description to convey your impression of one of the following:

(1) A crowd at a market. (2) The grand-stand during a football game. (3) A carnival at the rink. (4) The threshers at work. (5) A regatta.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Truths, tyrannic, chestnut, chicanery, chimera, cnropodist, christen, circuit, clique, doughty, draught, espionage, every, excise, isinglass, isthmus, Italian, italic, itinerant.

EXERCISE

Study the picture—"Worn Out". What is your general impression of the room? Are there any touches of refinement about it? How many persons live in it? Where is the child's mother? What is the father's occupation? In what condition is the child now? How can you tell whether the father is caring for it or not? What is the time? How do the details you have noticed explain the title "Worn Out"? Give the class a description of the picture so as to bring out its harmony of tone.

VI

PREPARATION FOR ARGUMENT—FINDING THE ISSUES

We cannot argue successfully on a subject of which our knowledge is limited. Prejudice, fancy, or vague enthusiasm fail to convince others of our sincerity. We must study a question from all sides. We must find out all we can about it by asking well-informed people and by reading books of reference. We must make this preparation, not only to develop our own side of the case, but also to be able to answer the arguments of our opponents. Only when we have before us all the facts on both sides of a question are we in a position to consider the most effective way of arranging these facts.

"Worn Out" —*Thomas Faed, R.A.*

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Fortunately, the student has at hand many sources of information to aid him in his research work. The school and the public libraries contain numerous books of reference: *The Encyclopædia Britannica, The Century Dictionary,* the standard works in history, science, literature, and art. Moreover, many excellent weekly and monthly magazines contain articles on current topics. In using the card catalogue at a library, we should look for material under several headings. If, for example, we are arguing about Immigration to Canada, it is helpful to turn, also, to the subjects of Labour in Canada, Quarantine, Foreign Settlements in Canada, and Education of Foreigners.

Nor should we overlook the fact that there are at our disposal many official publications relating to the problems of our country. Reports on such subjects as Commerce, the Railways, Agriculture, the Census, the Conservation of Canada's Natural Resources, Labour, Canada's Activities during the Great War, Minerals, Currency, Insurance, Education, and the Hydro-Electric System may be had for the asking from the Governmental Departments in charge of these affairs at Ottawa and at Toronto.

Organizations that promote special interests may provide sources of information. Religious societies, industrial boards, bureaus of municipal research, and charitable associations employ experts to study their particular problems. These authorities compile and interpret statistics, and suggest reforms for existing abuses. Their reports are readily available.

In our research work we should read on both sides of the question under discussion to determine the leading points, or **Issues**, of the subject. We should not, how-

ever, be too hasty in accepting authorities. We should read critically, selecting the most important facts, and challenging the author's statements as to their fairness, accuracy, and value.

Having carefully studied both sides of a question, we can then outline the issues. These are the major props on which our resolution is to rest. We should balance against each other the leading points on both sides. This **Clash of arguments,** as it is called, will help us to keep the issues well to the front. For example, if our proposition is: "Resolved, that daylight saving should be adopted by law throughout Ontario", we should find the issues, stated from the standpoint of the affirmative, to be as follows:

1. The system of setting the clocks one hour ahead in the summer will save much daylight time.
2. This system will lead to improved health in those affected.
3. This system will result in many economic benefits.
4. This system will have educational and social advantages.

EXERCISE

Write the issues for one of the following propositions:

1. That military training should be compulsory for boys in High Schools.

2. That vaccination should be compulsory.

3. That training in Domestic Science should be required of all girls in High Schools.

4. That moving-picture theatres are detrimental to the best interests of the community.

5. That Canada should build and control a navy.

ORAL COMPOSITION

EXERCISE

Pronounce correctly the following words:

Pretty, pseudonym, souse, sovereign, spasm, squalid, status, superfluous, chauffeur, combatant, commiserate, compatriot, contrary, conversant, fanatic, garage, genus, genera.

EXERCISE

The following are suggested as propositions to be considered by the class as a whole. One half the class might present the issues on the affirmative side of one of these propositions, and the other half might present the issues on the negative side. A decision need not be given.

1. That a farm labourer in Ontario is better off than a working-man in an average factory.
2. That capital punishment should be abolished in Canada.
3. That boys and girls should be educated together.
4. That the Chinese should be admitted to Canada.
5. That all High School pupils should receive some form of technical training.

PART II

CHAPTER I

I

NARRATION—THE PLOT

NARRATION is defined as the recounting in sequence of the particulars that make up an occurrence. The sequence, however, may be of two kinds. When we tell the incidents of a delightful trip, or when we narrate the story of our native town, or of some noted person, we mention the incidents in sequence of time or of simple cause and effect. On the contrary, in another form of narration, we find that the even flow of events is interrupted by some change, disaster, or complication, and that the interest of the story centres in the manner in which this entanglement is unravelled. This element of complication and unravelling in a story is called **Plot.**

In George Eliot's *Silas Marner* we find an example of this source of interest in a narrative. Marner's uneventful life as a simple, pious weaver in an English factory town had been **complicated** by an unjust and unexpected accusation of theft. Expelled from his church, and denounced by his friends and his betrothed, with his faith in God and man shaken to its depths, he left for parts unknown. Then he came to dwell in the remote village of Raveloe, amid surroundings that served only to intensify his unbelief and his aversion to human companionship. Here for fifteen years he lived as a miser, shunned by his neighbours as an eccentric and evil character. At length, the discovery, one evening, that his money

had been stolen drove him in despair to appeal for help to his neighbours. This act proved to be the turning-point in his career. With it begins the **unravelling** of the plot. The misery of Silas aroused the sympathy of a few of the more generous villagers. Some days afterwards there crept into his cottage a golden-haired child, the daughter of an abandoned woman. To this orphan Marner's soul clung with all the fervour of a pent-up nature. The training and education of this girl, Eppie, awakened within him tender memories and dormant attachments. Her loving interest in his welfare unravelled slowly all the tangled threads of his life and nature. At length his wealth was recovered in a strange way; his faith in God and in man was restored; the past was no longer a nightmare; and the future, under the spell of Eppie's affection, became for him bright and peaceful.

EXERCISE

Write a short story based on one of the following chains of incidents:

1. A wealthy and generous merchant receives a short note asking him for a loan of money—the signature is illegible—help comes too late.

2. A dark night—a wrong door—a surprise.

3. A walk along the sea-shore—a wooden cross, marked: "J. H. died at sea, Nov. 7, 1906".

4. A freight car—locked in—fright—release.

5. An aeroplane flight—a reckless pilot—a mishap—the escape.

ORAL COMPOSITION

EXERCISE

Examine the picture—"The Child Handel". How many people appear in it? Who is the central figure?

The Child Handel —*Margaret I. Dicksee*

Copyright, 1914, by Eugene A. Perry

In what part of the house is the room located? Notice the furniture, the window, the beamed roof, and the litter of books and music on the floor.

What time is it? Notice the dress of the child. Account for the look of surprise on the faces of those in the doorway. Tell the class the story suggested by the picture.

II

THE DEVELOPMENT OF THE PARAGRAPH

KINDS OF PARAGRAPHS

A composition may contain several varieties of paragraphs according to the part these play in building up the complete thought. We find, first of all, the **Introductory** paragraph, which leads up to the theme and indicates the writer's purpose, as in the following:

I believe, Ladies and Gentlemen, that my first duty this evening is to ask your pardon for the ambiguity of title under which the subject of the lecture has been announced; and for having endeavoured, as you may ultimately think, to obtain your audiences under false pretences. For indeed I am not going to talk of kings, known as regnant, nor of treasuries, understood to contain wealth; but of quite another order of royalty and material of riches, than those usually acknowledged. . . . . As I have heard it said, by men practised in public address, that hearers are never so much fatigued as by the endeavour to follow a speaker who gives them no clue to his purpose, I will take the slight mask off at once, and tell you plainly that I want to speak to you about books, and about the way we read them, and could, or should, read them.

Ruskin—Of Kings' Treasuries

Next, there is the **Transitional** paragraph, which stands in the whole composition as a sign-post, or guide, to the reader. It shows the logical connection between the

important parts, and directs the reader to the line of thought to follow. For example, after exhorting his listeners to rise to the level of the thoughts of noble writers, and fit themselves for the company of good books, Ruskin uses the following transitional paragraph:

> This then is what you have to do, and I admit that it is much. You must, in a word, love these people if you are to be among them. No ambition is of any use. They scorn your ambition. You must love them, and show your love in these two following ways:
>
> *Ruskin—Sesame and Lilies*

The **Summarizing** paragraph reveals, by its very name, its purpose to review concisely the main points of a discussion, and to leave a vivid impression on the mind of the reader or of the hearer. Note the following:

> Bodily harm, future calamity, death,—these three things can never enter consciously into the animal's head; and there is nothing in his experience to clothe the last great enemy, or friend, with any meaning. Therefore are they glad, being mercifully delivered from the bondage of our fears.
>
> *Long—School of the Woods*

Finally, we come to the most important type—the **Developing** paragraph. To this kind of paragraph we must give particular attention.

METHODS OF DEVELOPMENT

The methods of development of such a paragraph will depend largely on whether we are writing narration or description, on the one hand, or exposition, of which argument is but an application, on the other. As has been indicated, the sentences of a narrative paragraph are generally grouped only according to a unit of time; those of a descriptive paragraph, according to a unit of

place. An expository or an argumentative paragraph, however, in which we are dealing with ideas, demands special care of arrangement according to sequence of thought. As a basis of study, let us consider the following example:

(1) Some lineaments of the character of the man were early discerned in the child. (2) There remain letters written by his relations when he was in his seventh year; and from these letters, it appears that, even at that early age, his strong will and his fiery passions, sustained by a constitutional intrepidity which sometimes seemed hardly compatible with soundness of mind, had begun to cause great uneasiness to his family. (3) "Fighting", says one of his uncles, "to which he is out of measure addicted, gives his temper such a fierceness and imperiousness, that he flies out on every trifling occasion." The old people of the neighbourhood still remember to have heard from their parents how Bob Clive climbed to the top of the lofty steeple of Market-Drayton, and with what terror the inhabitants saw him seated on a stone spout near the summit. They also relate how he formed all the idle lads in the town into a kind of predatory army, and compelled the shopkeepers to submit to a tribute of apples and halfpence, in consideration of which he guaranteed the security of their windows. He was sent from school to school, making very little progress in his learning, and gaining for himself everywhere the character of an exceedingly naughty boy. (4) One of his masters, it is said, was sagacious enough to prophesy that the idle lad would make a great figure in the world. (5) But the general opinion seems to have been that poor Robert was a dunce, if not a reprobate. His family expected nothing good from such slender parts and such a headstrong temper. It is not strange, therefore, that they gleefully accepted for him, when he was in his eighteenth year, a writership in the service of The East India Company, and shipped him off to make a fortune or to die of a fever at Madras.

Macaulay—Essay on Lord Clive

In the development of this paragraph, we may distinguish, as indicated by the numbers, five clearly-related steps:

(1) The statement of the topic. (2) The repetition of the topic, with some extension of thought by the addition of specific details. (3) The proof of the topic, established by particulars. (4) The confirmation of this by the mention of an exception that proves the rule. (5) The application of the topic, by showing the consequences of Clive's conduct.

We note that there is variety in the methods of development. A paragraph is as flexible as thought itself. Hence, no two paragraphs are developed in exactly the same way.

EXERCISE

Examine carefully the following paragraph, and make such an analysis of it as will show the plan of development:

Queen Victoria always performed most faithfully and most judiciously her duties as a Constitutional Sovereign. She never attempted to overrule her ministers, but at the same time she always insisted on being thoroughly informed as to the purposes and the policy which they were striving to carry out. She never failed to make her own opinions clearly known to the statesmen over whom she presided, and to enter into close discussion with them as to the right course to be adopted. On one important occasion she went so far as to dismiss from office one of the most influential and popular statesmen of his day, because he had taken a step of which she and most of her ministers could not approve, and had taken it without allowing opportunity for full discussion and unanimous agreement. She was, in fact, the first constitutional sovereign in the modern sense known to the history of England.

Justin McCarthy—A History of Our Own Times
By permission of Harper & Brothers, Publishers

III

THE METHODS OF EXPOSITION

In studying how a paragraph may be developed, we have touched on the methods of exposition in general. These devices, we may now enumerate, with examples, as follows:

1. **Definition.—**

First, then, of the distinction between the classes who work and the classes who play. Of course we must agree upon a definition of these terms—work and play—before going further. Now, roughly, not with vain sublety of definition, but for plain use of the words, play is an exertion of body and mind, made to please ourselves, and with no determined end; and work is a thing done because it ought to be done, and with a determined end.

Ruskin—The Crown of Wild Olive

2. **Comparison and Contrast.—**

This device is fully exemplified in the passage just quoted. Work and play are both defined as exertion; these exertions, however, are of quite different kinds.

3. **The Use of Examples.—**

A myth, in its simplest definition, is a story with a meaning attached to it other than it seems to have at first, and the fact that it has such a meaning is generally marked by some of its circumstances being extraordinary, or, in the common use of the word, unnatural. Thus, if I tell you that Hercules killed a water-serpent in the lake of Lerna, and if I mean, and you understand, nothing more than that fact, the story, whether true or false, is not a myth. But if, by telling you this, I mean that Hercules purified the stagnation of many streams from deadly miasmata, my story, however simple, is a true myth.

Ruskin—The Queen of the Air

4. **Illustration.**—

(The three extracts that follow are from the speeches of the Right Hon. Lloyd George.)

May I tell you in a simple parable what I think this war is doing for us? I know a valley in North Wales, between the mountains and the sea. It is a beautiful valley, snug, comfortable, sheltered by the mountains from all the bitter blasts. But it is very enervating, and I remember how the boys were in the habit of climbing the hill above the village to have a glimpse of the great mountains in the distance, and to be stimulated and freshened by the breezes which came from the hilltops, and by the great spectacle of their grandeur.

We have been living in a sheltered valley for generations. We have been too comfortable, and too indulgent, many, perhaps, too selfish; and the stern wind of Fate has scourged us to an elevation where we can see the great everlasting things that matter for a nation—the great peaks we had forgotten—of Honour, Duty, Patriotism, and, clad in glittering white, the great pinnacle of Sacrifice pointing like a rugged finger to Heaven. We shall descend into the valley again; but as long as the men and women of this generation last, they will carry in their hearts the image of those great mountain peaks, whose foundations are not shaken, though Europe rock and sway in the convulsions of a great war.

5. **Repetition.**—

There are men who maintain that war is not justifiable under any conditions. There are men who maintain that even if your house is attacked, if your country is invaded and threatened with oppression, if you had a second William the Conqueror landing in this Island, destroying the Constitution, imposing his own language, his own laws, and his own rule upon this country, ravaging and destroying as he has done in Belgium—there are men who carry their doctrine so far as to say that, even under these conditions, you ought not to use a deadly weapon to defend yourself, or your homes, or your country.

6. **Obverse (by the statement of an alternative) repetition.—**

Those worst elements will emerge triumphant out of this war if Germany wins. We shall be vassals, not to the best Germany, not to the Germany of sweet song and of inspiring, noble thought, not to the Germany of science consecrated to the service of men, not to the Germany of a virile philosophy that helped to break the shackles of superstition in Europe—not to that Germany, but to a Germany that talked through the raucous voice of Krupp's artillery. . . . . .

7. **Cause and Effect.—**

After Franklin had investigated the nature of electricity for some time, he began to consider how many of the effects of thunder and lightning were the same as those produced by electricity. Lightning travels in a zigzag line, and so does an electric spark; electricity sets things on fire, so does lightning; electricity melts metals, so does lightning. Animals can be killed by both, and both cause blindness. Pointed bodies attract the electric spark, and in the same way lightning strikes spires, and trees, and mountain tops.

Is it not likely, then, that lightning is nothing more than electricity passing from one cloud to another, just as an electric spark passes from one substance to another?

Buckley—A Short History of Natural Science

EXERCISE

A. Write an exposition of one of the following terms:

(1) Flags. (2) Canadian Currency. (3) Postage Stamps. (4) Wild Flowers of Ontario. (5) Birds I know.

B. Write an exposition of one of the following propositions:

1. In times of national peril the strong men come to the front.

2. Country life has many healthful pleasures.

3. The newspaper is an important educator of the masses.

4. Canada has a wonderful system of inland navigation.

5. A skating-rink would be desirable in our school grounds.

ORAL COMPOSITION

EXERCISE

Examine carefully the picture—"The Flag".

You see the lower fore-part of an animal's body resting on the granite block. What animal is this? What flag is draped over the face of the block? Note the various persons standing around the flag, and their attitude. Explain to the class, in as forceful a way as possible, the meaning of this picture.

IV

SIMPLICITY

Read the following advice:

Be simple, unaffected; be honest in your speaking and writing. Never use a long word when a short one will do. Do not call a spade a well-known oblong instrument of manual industry; let a house be a house, not a residence; a place a place, not a locality; and so of the rest. When a short word will do, you always lose by using a long one. You lose in clearness, you lose in honest expression of your meaning; and in the estimation of all men who are competent to judge, you lose in reputation for ability.

William Cullen Bryant

The Flag —*Byam Shaw*

A memorial to those Canadians who willingly gave their most treasured for the honour of the Flag and the upholding of Freedom, Justice, and Right

From the Collection of Canadian War Memorial Paintings, Ottawa

In these few words Bryant has said all that need be said about simplicity. We might merely note, in addition, that simplicity is a relative quality. That is, an expression that is simple to a university student may not be at all so to a child. Consequently, in applying this advice, we must always think of the persons for whom we are speaking or writing, and adjust our style to their mental capabilities.

EXERCISE

Rewrite the following sentences in simpler language:

(1) The innovation introduced by the Library Club of introducing a lecture in its programme has proven to be a permanent success. (2) The guests returned to the bride's paternal mansion to partake of a sumptuous repast. (3) This automobile has a distinguished individuality that appeals to a discriminating taste. (4) When the clarion note of England's call to arms was heard, the martial valour of Canada's sons responded. (5) You had better accelerate your pace. (6) No improvement can be attained without application to work. (7) As a member of the legal profession, he acquired a lucrative practice. (8) The contortions of the speaker, as he proceeded with his address, were excruciatingly ridiculous. (9) Let the wretched man who now addresses you, my dear Copperfield, be a beacon to you through life. He writes with that intention, and in that hope. If he could think himself of so much use, one gleam of day might, by possibility, penetrate into the cheerless dungeon of his remaining existence—though his longevity is, at present (to say the least of it), extremely problematical. (10) "I am too well aware", said Mr. Micawber to his wife, "that when, in the inscrutable decrees of Fate, you were reserved for me, it is possible you may have been reserved for me, destined, after a protracted struggle, at length to fall a victim to pecuniary involvements of a complicated nature".

V

ARGUMENT—THE BRIEF

WHAT THE BRIEF IS

When a man sets about the building of a house, he must first prepare a plan. This plan guides him in the selection of the brick, the stones, and the lumber he requires. Similarly, the debater must have, first of all, an organized plan of the evidence he has gathered. Unless he relates his arguments in a logical way, he will never succeed. The form, or plan, in which he shapes his evidence, is called a **Brief.**

THE PARTS OF A BRIEF

Let us ascertain how a brief is made, by a consideration of the following specimen:

I. Proposition.—Resolved, that the bargain sale is of advantage to the merchant.

II. Introduction.—

1. Merchants are frequently advertising bargain sales in the daily newspapers.

2. A bargain sale is one at which the goods are offered for sale at lower than the ordinary figures.

3. It is admitted that:

   (1) A merchant would usually prefer to sell his whole stock at a lower price than a part of it at a higher price.

   (2) A merchant always wishes a quick turnover of his stock.

   (3) Many customers, knowing very little of the real quality of goods offered for sale, prefer to rely on the merchant's judgment and reputation.

4. The main issues in the question under debate are:
   (1) Is the bargain sale of ultimate financial benefit to the merchant?
   (2) Do bargain sales induce regular custom?
   (3) Do they attract the best class of customers?
   (4) Do they raise or lower a merchant's reputation?

III. **Body of the Brief.**—

I maintain that the bargain sale does not prove advantageous to the merchant, for:

1. The bargain sale is of no ultimate financial benefit to the merchant, for:

   (1) Goods are offered at an unprofitably low price to attract buyers.

   (2) In bargain sales the goods are often so handled and soiled that they are unsaleable afterwards, for:
      (*a*) They are usually displayed where people can examine them.
      (*b*) The customer frequently loses his patience while struggling in the crowd to secure what he wishes, and damages the goods.

2. Bargain sales do not induce bargain hunters to buy regularly and generally from the store, for:
   (1) The bargain hunter will not buy other goods unless they are offered at lower prices than usual.
   (2) The bargain hunter is tempted to patronize the store more by advertisements of special sales than by the reputation the store may have of giving service and quality.

3. The best class of customers do not frequent bargain sales, for:
   (1) They dislike cheap and soiled goods.
   (2) They believe that bargain sales are an effort to get rid of goods of poor quality.

(3) They doubt whether the reductions in price are real.

(4) They do not care for the jostling crowds and the tedious delays attendant upon bargain sales.

4. Bargain sales tend to lower the reputation of a merchant's business, for:

(1) The custom of advertising bargain sales creates the opinion that the advertiser carries only second-class goods.

(2) This custom tends to repel from the store the profitable buyer, who is seeking service and quality rather than low price.

(3) This custom tends to attract only those who are careless in their buying and superficial in their taste.

IV. **Conclusion.**—

Since the bargain sale is of no ultimate financial benefit to the merchant, since it does not produce a regular class of customers, since it tends to drive away the best class of buyers, and since it lowers the reputation for real service and sterling quality of goods, I conclude that it is not advantageous to the merchant.

The foregoing brief, it will be noted, consists of four parts: Proposition, Introduction, Body, and Conclusion.

The **Proposition** is the unmistakably clear statement of the question under debate.

The **Introduction** refers, first, to the present interest in the question. A rapid survey of the subject under discussion is often advisable here. Next, we should explain the terms of the proposition so as to have no doubt as to what are the grounds of debate. This is followed by a statement of any concessions we wish to make; it

is better to make these at once than to have them forced from us by our opponents. Finally, the Introduction should contain a concise statement of the main issues in the debate.

The **Body** of the brief has main headings suggested by these issues. Each of the chief points must be supported by facts recognized through the experience of the audience. Thus, the whole body of a brief may be aptly compared to a bridge, of which the Proposition forms the superstructure. The main arguments are great supporting girders; these girders, in turn, find their strength in other beams. The beams are supported by strong piers, reaching away down to the bed-rock. In a debate, we must base our main arguments, through the aid of minor points, upon the bed-rock of experience and incontrovertible fact.

The **Conclusion** is usually a concise summary of the main arguments that we have presented in the proof, followed by a re-statement of the proposition.

All main and subordinate topics in a brief must be stated in the form of complete sentences. This is necessary, since we must everywhere indicate not only the phase of the question with which we are dealing, but also our own attitude in this respect.

EXERCISE

The following may be found good subjects of debate:

1. That bill-boards, as advertising media, should be abolished in urban and rural districts.

2. That Canada should encourage immigration from Europe.

3. That school boards should furnish pupils with lunches at cost.

4. That the farmer's daughter in Ontario has fewer incentives to remain on the farm than has the farmer's son.

5. That the right to vote in the Dominion elections should be limited to British subjects over twenty-one years of age that can read and write.

VI

CLEARNESS

THE DISTINCTION BETWEEN CLEARNESS AND SIMPLICITY

Simplicity, as we have noticed, is a relative quality. A lesson on the Seigniorial Tenure in Canadian History may be perfectly understood by a High School pupil, but would be completely beyond the comprehension of a member of the kindergarten. On the other hand, a fairy story may be very delightful to a child and not at all interesting to the High School student. In the matter of simplicity, we must always speak or write according to the mental powers of our audience or readers. With **Clearness,** the question is a different one. A fairy story, if it were not clearly told, might puzzle the understanding even of a professor.

CLEARNESS THROUGH THOUGHT

The first essential to a clear style is to know well what we are speaking or writing about. If our own ideas are vague and inexact, we cannot hope to make others understand what we mean.

CLEARNESS THROUGH PLANNING

However, we may have full knowledge of our subject, and yet fail to treat it intelligibly. This latter depends

largely on a careful selection and arrangement of facts. In the whole composition and in each of its paragraphs, we must observe the cardinal principles of Unity and Coherence. Without such observance, there can be no clearness.

CLEARNESS IN THE SENTENCE

Our attention was early called to the loss of Unity through the writing of long, rambling sentences with parts connected by the over-used conjunction "and". Other conjunctions employed to excess and tending to detract from clearness are "so" and "while".

For instance, consider the following sentence:

The berries were very poor, so we picked only three quarts.

We might better express the causal relation between the clauses in either of the following ways:

As the berries were very poor, we picked only three quarts.

The berries were very poor, and, consequently, we picked only three quarts.

The conjunction "while" should preferably be used to express time relation; as in the sentence:

While I was studying, my friend called.

It is used with less precision in two other cases:

1. As an equivalent of "although"; for example:

While I do not wholly sympathize with your object, I shall give you what assistance I can.

2. As an equivalent of "and" or "but"; for instance:

Shakespeare was a poet, while Drake was an admiral.

A careful speaker or writer would do well to avoid the last two uses of "while".

EXERCISE

Improve the following sentences by removing objectionable or questionable uses of the conjunctions "and", "so", and "while":

(1) After a while we discovered it was getting late, so we hurried home. (2) Great Britain is a kingdom, while the United States is a republic. (3) We did not want an odd number in the party, so, when it could not be helped that the five of us were going together, we tried to find a sixth to make up the even number so that, if we became separated, one would not have to go around alone looking for the others. (4) While the most important industry of Canada is agriculture, the country has many other sources of wealth. (5) It had rained, and so the roads were very muddy, so it took us some time to reach home.

To be clear, sentences should also conform to the principle of Coherence. In this connection let us recall the following aids to Coherence: the correct placing of words, phrases, and clauses; the definite reference of pronouns; the use of parallel construction.

EXERCISE

Improve the clearness of the following sentences, by giving them the foregoing essentials to Coherence:

(1) You may either present a book or a picture to your school. (2) If you wish to contribute to the magazine, mail it in the inclosed envelope. (3) I noticed his wounded arm, and that he was blind. (4) These suits are of excellent material, having fast dyes, and stylish. (5) Industry may make us happy as well as virtue. (6) He was head of the class, and he accomplished this by hard work. (7) I never forget anybody's face that I have ever met. (8) During the summer boys work on the farms where they need help. (9) She walked to school because she had no bicycle, and to gain the benefit of the exercise. (10) Tom told his father that his books were missing.

VII

ORAL COMPOSITION

THE PARTS OF A SPEECH

Thus far, we have been giving rather simple oral compositions and have been studying the more mechanical phases of the subject, such as deportment, enunciation, pronunciation, modulation of the voice, and the use of gesture. Let us now turn our attention to more formal speeches, and observe the methods by which they are developed. The first question to be answered is: What are the parts of an expository or an argumentative speech?

Examine the following short, but world-famous, oration:

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain;

that this nation, under God, shall have a new birth of freedom —and that government of the people, by the people, for the people, shall not perish from the earth.

Abraham Lincoln—Gettysburg Address

We find that, in the development of its thought, this oration falls naturally into three parts:

1. **The Introduction,**—in which Lincoln refers to the past history of the United States, as it applies to the present occasion.

2. **The Discussion,**—in which he makes clear the purpose for which his audience is assembled.

3. **The Conclusion,**—in which he eloquently applies the lesson of the ceremony to the lives of those present.

Formal addresses generally include these three parts—Introduction, Discussion, and Conclusion.

EXERCISE

Deliver to the class a well-planned speech on one of the following themes:

1. Why I am Proud to be a Canadian
2. Why I Intend to be a Farmer
3. Why I Should Like to Travel
4. Why I Joined the Boy Scouts (or the Girl Guides)
5. The Past and the Future of Aerial Navigation.

CHAPTER II

I

THE BEGINNING OF A STORY

We have all, doubtless, felt perplexed as to how we should begin a composition, especially a story. This is quite natural, since we know that it is very important to snatch at once the eager attention of a reader or a listener, if we hope to make a strong impression by what we write or say. A very common way of opening a story is, as we have noted, to indicate clearly the time and the place at which the incidents related occur, and to name the actors in our narrative. One of the world's most famous short stories begins thus:

> Many years ago I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.
>
> *Poe—The Gold Bug*

This method is generally a safe one. Sometimes, however, as we have also learned, it is found advisable to give certain preliminary information before we recount the incidents of our story proper. Such a beginning constitutes a true introduction. Very frequently, this introduction gives the setting, historical, social, or otherwise, for the whole narrative. Such is the purpose, as a rule, in the first few paragraphs of Sir Walter Scott's novels.

To the average reader, however, many of Scott's introductions are excessively long. It is better, nowadays,

to make one's preliminary remarks quite short in proportion to the main body of the narrative. For instance, note the brevity of the following introduction:

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters.

Jane Austen—Pride and Prejudice

Observe, as well, that in these two paragraphs the writer puts before us what is to be the theme of her whole book. We may compare with the foregoing the sentence that follows, in which the author aims not so much at stating the theme as at creating an atmosphere of gloom for the incidents to come:

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.

Poe—The Fall of the House of Usher

Thus far we have considered stories that begin either with a concise statement of time, place, and persons, or with a formal introduction. Commonly, however, it is preferable to dispense with both these, and to seize attention by plunging immediately into the narrative, often using a snatch of interesting dialogue to do this. Explanatory remarks may be made after the reader's interest has been aroused. This type of beginning is exemplified in the following:

"Not guilty, your Honour!"

A hundred atmospheres had seemed pressing down on the fretted people in the crowded court-room. As the discordant treble of the huge foreman of the jury squeaked over the mass of gaping humanity, which had twitched at skirts, drawn purposeless hands across prickling faces, and kept nervous legs at a gallop, the smothering weights of elastic air lifted suddenly, a great suspiration of relief swept through the place like a breeze, and in a far corner of the gallery a woman laughed outright.

Sir Gilbert Parker—The Right of Way

Lastly, description may be made so interesting as to invite instantaneous attention:

Bertram the lime-burner, a rough, heavy-looking man, begrimed with charcoal, sat watching his kiln, at nightfall, while his little son played at building houses with the scattered fragments of marble, when, on the hillside below them, they heard a roar of laughter, not mirthful, but slow and even solemn, like a wind shaking the boughs of the forest.

Hawthorne—Ethan Brand

THE END OF A STORY

The main precaution to be taken in ending a story is to avoid shooting beyond the mark; that is, to stop at once when we have reached our objective. Many writers, on the contrary, bring a composition to what should be a strong culmination, and then weaken the final effect by adding less significant remarks. Such a sequence, in order of decreasing importance, is called **Anticlimax,** and is generally, except for the purpose of humour, to be avoided.

A very famous short story centres in the finding of a bit of string. The finder is accused of having picked up, instead, a lost purse, and of trying to steal the purse. Although absolutely innocent, he never succeeds in clear-

ing people's minds of suspicion. The story ends thus with dramatic terseness:

Now the jokers asked him to tell the story of "The String" for their amusement, as a soldier who has seen service is asked to tell about his battles. His mind, at its source, grew feebler.

Late in December he took to his bed.

In the first days of January he died, and in his delirium of the death agony, he protested his innocence, repeating:

"A little piece of string,—a little piece of string—see, here it is m'sieu' mayor."

Guy de Maupassant—The String

In the case of longer narratives, however, the reader is generally interested in learning the ultimate fates of those who have taken a part in the story. Hence, a few sentences are often added to give this information.

WRITTEN COMPOSITION

EXERCISE

Examine the picture—"Prince Arthur and Hubert". Of which English King was Arthur the nephew? Why did this King dislike the Prince? Where did he imprison him? What design against him did the King intrust to Hubert? What contending feelings are indicated by the expression of Hubert's face?

Did he carry out the King's command? What, so far as is known, was Prince Arthur's ultimate fate? Write a brief account of the story suggested by the picture.

ORAL COMPOSITION

EXERCISE

A. Tell the class a short story beginning with one of the following sentences:

1. We were sitting around our camp-fire.
2. I shall never again stay alone in the house at night.

Prince Arthur and Hubert —*W. F. Yeames, R.A.*

By permission of the Manchester Corporation

3. I'll tell you one of the most foolish mistakes in my life.

4. Did you ever hear how I was taken for a thief?

5. Yes, I confess that it served me right.

B. Tell a story ending with one of the following sentences:

1. Wasn't that a ridiculous dream?

2. That was my last practical joke.

3. Arm in arm, the two new friends trudged off together.

4. It was the worst bargain I ever made

5. It was a merry Christmas after all.

II

CLEARNESS (Con.)

THE PARTICIPLE AND THE GERUND

Movement in a sentence may often be made more rapid by the use of participial or gerund phrases instead of subordinate clauses stating time, cause, condition, or concession. For instance, the sentence: "Having battered down the Belgian forts, the Germans crossed the frontier", may be substituted for the longer: "After they had battered down the Belgian forts, the Germans crossed the frontier."

EXERCISE

Increase rapidity of movement in the following sentences by substituting participial or gerund phrases for the subordinate clauses:

(1) As everything was in readiness, Columbus sailed from Palos. (2) Although he knew that he had committed a crime, the man did not attempt to escape. (3) If we fail in this, we

shall have no hope. (4) As soon as the signal was given, the troops went over the top. (5) While he was walking down town, he slipped and fell.

It often happens, indeed, that, by the use of participial phrases, several short sentences may be combined into a single sentence.

EXERCISE

Combine the following groups of sentences into single sentences by the use of participial phrases:

(1) The fat boy and Mr. Weller shovelled and swept away the snow. Mr. Bob Sawyer adjusted his skates. (2) He did not once stop for breath. He inscribed upon the ice a great many pleasant and astonishing devices. (3) One face is above them and beyond them all. It shines on me like a heavenly light. (4) In terror we watched the lightning. It leaped. It hissed. It blazed. (5) "Who's that?" said Schwartz. Schwartz caught up a rolling-pin. Schwartz turned to Gluck with a fierce frown.

In shortening clauses to participial phrases, however, we should take great care:

1. Not to lose emphasis by writing such a sentence as the following:

The storm increased, driving the people to shelter.

Here, the more significant fact, that the people were driven to shelter, is given the less prominent position in the sentence. The latter would be improved if written in one of the following forms:

(1) The increasing storm drove the people to shelter.

(2) The storm increased and drove the people to shelter.

2. Not to make the sound effect of the sentence disagreeable by the repetition of forms ending in "ing", as in the following:

Standing at a busy corner and watching the passing throng hurrying home from work, I heard a newsboy calling the names of the evening papers. Approaching the lad and asking for a paper, I noticed the clothes he was wearing.

3. Not to create confusion as to time by using an imperfect for a perfect participle. For example, the sentence:

Ably leading the Canadian army, General Currie enjoys the esteem of his countrymen.

would more properly express time relationship, if it were written:

Having ably led the Canadian army, General Currie enjoys the esteem of his countrymen.

4. Finally, and most important, not to sacrifice clearness by so constructing a sentence as to have a participial or a gerund phrase—

(1) **Unrelated,** in which case a participle is said to be **dangling,** as in the following:

Tennyson was born in 1809 and died in 1892, *making* him eighty-three years old.

(2) **Misrelated,** as in the sentence:

Standing on Suspension Bridge, a good view of Niagara Falls can be obtained.

Mistakes in the placing of participles are probably the commonest offence against coherence and should, therefore, be most carefully guarded against.

EXERCISE

Amend the construction of the following sentences in the matter of participial and gerund phrases:

(1) After carefully preparing my lessons, a friend called. (2) The machine-guns were trained accurately, mowing down the advancing Germans. (3) Wildly chasing his hat across the street, there was a general laugh at his expense. (4) Finding a suitable place, we pitched our tent. (5) Having eaten a hurried lunch, the train once more set out. (6) Walking down the avenue, hydro lights are seen on both sides. (7) Taking off his coat and vest, leaping into the water, and swimming fast, he seized the sinking child, and striking out with his remaining arm, brought him safely to land. (8) Being seriously wounded, the spectators carried him to a doctor's office. (9) He ran upstairs, calling us, and, getting his rifle, prepared for the robbers. (10) Being comfortably seated in the automobile, our drive was most pleasant.

ELLIPSIS

By **Ellipsis** is understood the omission from a sentence of a word or words that can be supplied by the reader. Sometimes the device is perfectly justifiable, as contributing to the brevity or the force of the sentence. Often, however, it gives rise to faulty constructions, as in the following cases:

1. In comparative clauses, when words are omitted after the conjunctions "as" or "than"; for example:

She helped me as much as (or more than) you.

The objection to such a sentence is that it may have two meanings:

(1) She helped me as much as she helped you.

(2) She helped me as much as you helped me.

2. When, through ellipsis, the reference of a clause is confused, as in:

When but a child, his father taught him French.

In its elliptical form, the italicised clause refers to father and makes the sentence ridiculous. In its full form, the clause would be in keeping with the rest of the sentence:

When the prince was but a child, his father taught him French.

3. When a part of a compound tense is omitted; as in the following sentence:

He neither has nor can succeed.

This plainly should read:

He neither has succeeded nor can succeed.

4. When a necessary conjunction is omitted:

He is as old (if not older) than his brother.

If the words in parentheses be omitted from the foregoing sentence, it will be seen that the comparative clause does not follow the adjective naturally. The conjunction "as" should be inserted after "old".

5. When we fail to repeat the definite or the indefinite article:

In the phrase, "A (the) red and black book", the reference is to one book, partly red and partly black; in the phrase, "A (the) red and a (the) black book", the reference is to two books, of which one is red and one is black.

EXERCISE

Supply the words that have been incorrectly omitted from the following sentences:

(1) The tiger and lion are members of the cat family. (2) I neither have nor will submit to such injustice. (3) This

flower is different and prettier than the rest. (4) The Germans were as cruel if not more cruel than the Turks. (5) I consider farm life preferable to the city. (6) I shall follow the same course as you have. (7) There was not a soldier hesitated. (8) When at the age of three, his mother died. (9) He did not succeed through brilliance, but only patience. (10) On entering the room, a distressing sight met my eyes.

AMBIGUITY

A word or a sentence is said to be **Ambiguous** when it can be interpreted in more than one way. Obviously, such a sentence cannot be clear. Several common causes of ambiguity have already been noticed; namely:

1. Indefinite reference of pronouns
2. Misrelated participles
3. Misplaced words, phrases, or clauses
4. Improper ellipsis.

Another common source of this fault is the use of words with more than one meaning. "Single", for instance, in the phrase, "a single person", may mean either "individual", or "unmarried".

EXERCISE

Make such changes in the following sentences as will free them from ambiguity:

(1) He had a horse drawing the plough that had not been worked for several days. (2) No food would be better than this food. (3) Before his friend could reach him, he sank. (4) One should not alight from a street-car while in motion. (5) Jack's father told him that he would finish his work before evening. (6) We have received certain news of a victory. (7) The scenery while on the boat was delightful. (8) There was a man who came to the house of very strange appearance. (9) He heard the conversation going on about him. (10) He neglects his work, which displeases me.

III

SUBJECTS FOR DESCRIPTION

We have made considerable progress in our study of descriptive composition. It remains, however, for us to consider the different available subjects for **Description,** and, also, to note some of the qualities and devices that tend to make this form of composition effective. Speaking generally, we may classify the subjects for Description as follows:

1. Inanimate objects
2. Human life, considered either individually or collectively
3. Animal life
4. Nature, either at rest or in movement.

THE DESCRIPTION OF INANIMATE OBJECTS

The very fact that an object is inanimate, offers difficulty in making a description of it interesting. That it is not impossible, however, to gain interest in such a case, is shown by a consideration of the following passage:

They are like large slugs, with an underside a little like the flattened rockers of a rocking-horse, slugs between twenty and forty feet long. They are like flat-sided slugs, slugs of spirit, who raise an inquiring snout, like the snout of a dog-fish, into the air. They crawl upon their bellies in a way that would be tedious to describe to the general reader and unnecessary to describe to the inquiring specialist. They go over the ground with the sliding speed of active snails.

Behind them trail two wheels, supporting a flimsy tail, wheels that strike one as incongruous, as if a monster began kangaroo and ended doll's perambulator. They are not steely monsters; they are painted the drab and unassuming colours that are fashionable in modern warfare, so that the armour

seems rather like the integument of a rhinoceros. At the sides of the head project armoured cheeks, and from above these stick out guns that look like stalked eyes. That is the general appearance of the contemporary tank.

H. G. Wells—
From "Current History Magazine", a monthly periodical of the New York Times Company

This passage owes its success largely to the special device of comparison. (1) Select all the examples you can find of the use of comparison in the extract. (2) Point out that instance in which the writer aims at humour. (3) How can you justify such a comparison in the case of the tank?

EXERCISE

Write as vivid a description as possible of one of the following:

(1) A threshing-machine. (2) An aeroplane. (3) A sail-boat. (4) An automobile. (5) A fire-engine.

THE DESCRIPTION OF ANIMALS

In describing animate things, such as birds, beasts, or insects, even though these may not be gifted with reason, we are assisted by the fact that they have life and movement. Let us consider the following as an example:

As we neared St. Boniface, the eastern outskirts of Winnipeg, we dashed across a little glade fifty yards wide, and there in the middle was a group that stirred me to the very soul.

In plain view was a great rabble of dogs, large and small, black, white, and yellow, wriggling and heaving this way and that way in a huge ring; to one side was a little yellow dog, stretched and quiet in the snow; on the outer part of the ring was a huge black dog bounding about and barking, but keeping ever behind the moving mob. And in the midst, the centre and cause of it all, was a great, grim wolf.

Wolf? He looked like a lion. There he stood, all alone—resolute, calm—with bristling mane, and legs braced firmly, glancing this way and that, to be ready for an attack in any direction. There was a curl in his lips—it looked like scorn, but I suppose it was really the fighting snarl of tooth display. Led by a wolfish-looking dog that should have been ashamed, the pack dashed in for the twentieth time no doubt. But the great gray form leaped here and there, and chop, chop, chop, went those fearful jaws; no other sound from the lonely warrior; but a death yelp from more than one of his foes, as those who were able again sprang back, and left him statuesque as before, untamed, unmaimed, and contemptuous of them all.

Ernest Thompson-Seton—Animal Heroes
By permission of the Macmillan Company of Canada, Limited

Point out how the foregoing description has been made more interesting through: (1) Arrangement of details; (2) Choice of words.

(1) Select one good example of comparison. (2) What is the effect of the question at the beginning of the third paragraph? (3) What purpose is served by the dashes in the third sentence of this paragraph? (4) Note one effective instance of repetition.

Probably, however, the device that tends most to make the passage striking is that of contrast. Show how, for instance, the following may be contrasted: (1) The position of the wolf and that of the dogs. (2) The appearance of the dead dog with that of the living dogs. (3) The conduct of the main pack of dogs with that of the dog on the outer part of the ring.

ORAL COMPOSITION

Study the picture—"Dignity and Impudence". Note different respects in which the two dogs may be contrasted. Give the class a description of the two dogs.

Describe one of the following:

(1) A group of kittens at play. (2) A flock of sheep. (3) A cow and its calf. (4) A Baltimore oriole. (5) A brood of young birds in a nest.

Dignity and Impudence

From the picture by Sir Edwin Landseer, R.A., in the National Gallery, London

By permission

IV

CLEARNESS THROUGH THE ACCURATE USE OF WORDS

A common source of confusion to a listener or a reader is the inaccurate use of words by the speaker or the writer. There are, for instance, a number of words, which, although they have really very little or no similarity of meaning, are none the less quite often interchanged by mistake.

EXERCISE

A. Consulting, if necessary, your dictionary, point out the difference in meaning of the following pairs of words, and illustrate your answer by using each word correctly in a sentence:

Allusion, illusion; complement, compliment; contemptible, contemptuous; happen, transpire; ingenious, ingenuous; observance, observation; persecute, prosecute; principal, principle; stationery, stationary; statue, statute.

B. Tell which of the words in parentheses you would use in each of the following sentences, and give your reasons for rejecting the other word:

(1) Did he (accept, except) the gift? (2) The mayor and the council have (effected, affected) a marked improvement in our town. (3) Overwork (irritates, aggravates) his illness. (4) The (audience, spectators) heard the speaker with marked interest. (5) (Beside, besides) aeroplanes, submarines and tanks were much used in the Great War. (6) Thousands of (immigrants, emigrants) are arriving in Canada. (7) He (fixed, repaired) the broken chair. (8) He (learned, taught) me to swim. (9) Did he (loose, lose) his money? (10) Pupils should speak (respectfully, respectively) to teachers.

SYNONYMS

On the other hand, there are undoubtedly many groups of words that are closely related in meaning. Such are called **Synonyms.** It should be our constant practice to investigate the slight shades of difference there may be in the meanings of such words, and to aim at giving the greatest possible degree of **Precision,** or exact correctness of signification, to whatever we say or write. As has been pointed out, all good dictionaries, in explaining the meaning of a word, suggest closely related synonyms, and show how they differ in meaning from the word under consideration. Moreover, other books are especially devoted to the treatment of synonyms. If such books are available, we ought by all means to take advantage of the information they afford. In studying synonyms, we should never overlook the fact that the derivation of a word often accounts for its special meaning as distinguished from that of related words.

EXERCISE

A. Consulting, if necessary, your dictionary or some other reliable work, explain the difference in meaning of the words in the following groups:

Apology, excuse; avenge, revenge; crowd, mob, rabble; deadly, deathly; healthy, wholesome; liable, likely; locate, settle; noted, notorious; politician, statesman; rebellion, revolution.

B. Tell which of the words in parentheses you would use in each of the following sentences, and explain in what connection the rejected word might be used:

(1) He was (angry, mad) (at, with) me. (2) I spent the (balance, remainder) of the day in study. (3) He enjoys a good (reputation, character) among his fellow-citizens. (4)

His father has always given him good (counsel, council). (5) The house is at present (vacant, empty). (6) Interest became greater as he spoke (farther, further). (7) I made (less, fewer) mistakes in this exercise. (8) The stranger walked (in, into) the room. (9) A certain (person, party) informed me of the affair. (10) I intend to (stay, stop) three weeks.

C. Select any words inaccurately used in the following sentences, and substitute the correct word, giving a reason in each case:

(1) Leave that boy alone or I shall report you. (2) He compared the St. Lawrence to the Mississippi. (3) She obstinately refused to go. (4) I suspect that you will succeed. (5) Shakespeare's latest play was probably *The Tempest.* (6) I guess that you are right about that. (7) There are many aliens among our citizens. (8) One cannot deny the veracity of the statement. (9) You must choose one of these three alternatives. (10) Strawberries and cream is an elegant summer dish.

D. Compose sentences to illustrate the exact significance of each of the words in the following groups:

Agreeable, willing; coincidence, happening; common, mutual; continual, continuous; decide, conclude; discover, invent; exceptionable, exceptional; historic, historical; oral, verbal; pupil, scholar.

ANTONYMS

As distinguished from synonyms, **Antonyms** are words of opposite meaning. Definition and re-statement by the obverse have been mentioned as useful devices in Exposition. In employing these devices, in making contrasts, and in other cases, we may find it convenient to substitute an antonym for any given expression. Therefore, as with synonyms, the student should be always on the alert to increase his knowledge of such words.

EXERCISE

A. Suggest antonyms of the following words:

Abstract, accept, acquit, amateur, awkward, collectively, cruel, discord, economy, fertile, frigid, generosity, impede, indolent, plentiful, prudence, reluctant, talkative, vivid, zealous.

B. Suggest one synonym and one antonym for each word in the following list, and point out the difference in meaning in the case of the synonym:

Abstemious, blessed, capacity, courageous, decrease, grant, hypocrisy, identical, iniquity, understand.

HOMONYMS

A **Homonym** is a word that has the same sound as another, but that differs from it in meaning; for example: *ate, eight.*

EXERCISE

Suggest homonyms of the following words:

Bale, break, dear, flour, hail, here, main, mean, meat, no, one, our, pair, pray, rain, right, ring, rode, soul, tail.

V

INFORMAL ARGUMENT

Quite commonly a debate, instead of being based on a definitely worded proposition, is an attempt to answer some question proposed for settlement. For instance, instead of putting the subject of a debate in the form of such a proposition as: "Resolved, that Public Libraries and Picture Galleries should be open on Sundays", we may state it as a question: "Should Public Libraries and Picture Galleries be open on Sundays?" Although,

even in a debate of this type, there must be no rambling or scattering of proof, the argument may, nevertheless, be less formal than is usual. Proof may be less exhaustively developed, attention being paid only to the more significant details. Many examples of such arguments may be culled from newspaper and magazine editorials, in which brevity, interest, and persuasive power are important considerations.

Examine carefully the following specimen:

What did England do in the war, anyhow?

Tell them that in May, 1918, England was sending men of fifty and boys of eighteen and a half to the front; that in August, 1918, every third male available between those years was fighting; that eight and a half million men for army and navy were raised by the British Empire, of which Ireland's share was two and three tenths per cent; Wales', three and seven tenths; Scotland's eight and three tenths; and England's more than sixty per cent.

What did England do in the war, anyhow?

Through four frightful years she fought with splendour, she suffered with splendour, she held on with splendour. The second battle of Ypres is but one drop in the sea of her epic courage; yet, it would fill full the canto of a poem. So spent was Britain's single line, so worn and thin, that after all the men available were brought, gaps remained. No more ammunition was coming to these men, the last rounds had been served. Wet through, heavy with mud, they were shelled for three days to prevent sleep. Many came at last to sleep standing; and being jogged awake when officers of the line passed down the trenches, would salute, and instantly fall asleep again. On the fourth day, with the Kaiser come to watch them crumble, three lines of Huns, wave after wave of Germany's picked troops, fell and broke upon this single line of British, and it held. The Kaiser, had he known of the exhausted ammunition and the mounded dead, could have walked unarmed to the Channel. But he never knew.

What did England do in the war, anyhow?

During 1917-1918 Britain's armies held the enemy in three continents and on six fronts, and coöperated with her Allies on two more fronts. Her dead, those six hundred and fifty-eight thousand dead, lay by the Tigris, the Zambesi, the Aegean, and across the world to Flanders fields. Between March 21st, and April 17th, 1918, the Huns in their drive used one hundred and twenty-seven divisions, and of these, one hundred and two were concentrated against the British. That was in Flanders. Britain, at the same time she was fighting in Flanders, had also at various times shared in the fighting in Russia, Kiaochau, New Guinea, Samoa, Mesopotamia, Palestine, Egypt, The Sudan, Cameroons, Togoland, East Africa, Southwest Africa, Salonika, Aden, Persia, and the northwest frontier of India.

What did England do in the war, anyhow?

Tell them that from 1916 to 1918 Great Britain increased her tillage area by four million acres; wheat, thirty-nine per cent.; barley, eleven; oats, thirty-five; potatoes, fifty—in spite of the shortage of labour. She used wounded soldiers, college boys and girls, boy scouts, refugees, and she produced the biggest grain crop in fifty years. She started fourteen hundred thousand new war gardens; most of those who worked them had worked already a long day in a munition factory. These devoted workers increased the potato crop in 1917 by three million tons.

Tell them about the boy scouts and the women. Fifteen thousand of the boy scouts joined the colours, and over fifty thousand of the younger members served in various ways at home. Of England's women, seven million were engaged in work on munitions and other necessaries and apparatus of war. The women of England left their ordinary lives to fabricate the necessaries of war. They worked at home, while their husbands, brothers, and sons fought and died on six battle fronts abroad—six hundred and fifty-eight thousand died, remember. Those English women worked on, seven millions of them, at least, on milk carts, motor busses, elevators, steam engines, and in making ammunition.

That is not all, nor nearly all, that the women of England did—I skip their welfare work, recreation work, nursing.

What did England do in the war, anyhow?

Besides financing her own war costs, she had by October, 1917, lent eight hundred million dollars to the Dominions and five billion five hundred million to the Allies. She raised five billion in thirty days. In the first eight months of 1918, she contributed to the various forms of war loan at the average rate of one hundred and twenty-four million, eight hundred thousand pounds a week.

Is that enough? Enough to show what England did in the war?

Owen Wister—Adapted from "The Ancient Grudge"
By permission of The Macmillan Company, New York

(1) What idea is really implied in the question that the writer here attempts to answer? (2) Do you, or do you not, find his answer convincing? (3) Make a simple outline plan of the passage, and contrast this plan, in point of informality, with the Brief (page 168). What advantage does the author derive from quoting statistics?

EXERCISE

The following are suggested as questions for informal debate:

1. Should public libraries and art galleries be open on Sundays?
2. Did the Norsemen discover America?
3. Should the municipality furnish work to the unemployed?
4. Will electricity take the place of steam as a locomotive power?
5. Should Canada adopt total prohibition?
6. Has life on the farm been improved by the introduction of automobiles?

7. Should Canada have a protective tariff?
8. Was Shylock justly treated?
9. Are strikes justifiable?
10. Should school examinations be abolished?

VI

CLEARNESS THROUGH PUNCTUATION

Many instances might be cited to prove the value of punctuation as an aid to clearness. The noted inventor, Thomas A. Edison, declares that he lost the German patent on the carbon telephone through the insertion of a comma that entirely changed the interpretation of the patent. A clerk, in writing the words "all foreign fruit-plants" in a Tariff Bill of the United States, inadvertently changed the hyphen to a comma and made the phrase read "all foreign fruit, plants....." As a result, not only plants, but also such foreign fruits as lemons, dates, and figs, were, for one year, admitted to the United States free of duty. The incorrect insertion of a comma lost the United States almost two million dollars in revenue. During the Great War, when the British troops were engaged in a critical struggle with the Germans for the possession of Hill 70, General French sent the following message to England:

We captured the western outskirts of Bulluch, the village of Loos, and the mining works around it and Hill 70.

By an error, the message was made to read:

We captured the western outskirts of Bulluch, the village of Loos, and the mining works around it, and Hill 70.

The insertion of the comma after "it" conveyed the impression that Hill 70 had been captured. In consequence, public celebrations and rejoicings were held in

all parts of the country; flags were flown, and guns were fired over a victory that had never been won. Imagine the disappointment caused by the erroneous use of one comma!

EXERCISE

A. In the following sentences, insert commas where necessary to prevent difficulty of understanding:

(1) I dislike none but one of the books is less interesting than the others. (2) He left as soon as possible for the train arrived at four. (3) We went to the ball masked as the committee had requested. (4) He was not very talkative and modest. (5) She wore a dark dress trimmed with lace and a black hat. (6) From the car barns could be seen. (7) We made another attempt for luck was against our first. (8) I tried not to speak of him as a friend should say nothing of his friend's faults. (9) We caught the mother bear and the cub soon followed her. (10) I did not punish him because punishment may have a bad effect.

B. Insert the necessary punctuation marks in the following sentences:

(1) Come on gentlemen the little man cried come on. (2) Mr Romaine sir you re a friend of his aren t you (3) The wasps were working at the pine boughs the bees went wandering among the ferns. (4) As the heroes listened the oars fell from their hands their heads drooped on their breasts and they closed their heavy eyes they dreamed of bright still gardens of slumbers under murmuring pines till all their toil seemed foolishness and they thought of their renown no more. (6) Isn t that a child among the arti the strawberry beds I mean (6) Have you ever seen a dog a greyhound say chase a cat (7) Young gentleman said the huge fat landlord you are come at the right time. (8) When I found they were afraid to have me speak hisses laughter and No No I said No man need tell me what the secret heart and counsel of these men are. (9) If we adopt this mode

if we mean to conciliate and concede let us see of what nature the concession ought to be to ascertain the nature of our concession we must look at their complaint. (10) Being unable to move the chair I jumped over and running up the flagged causeway bordered with straggling gooseberry bushes knocked warily for admittance.

SPECIAL CASES OF PUNCTUATION

In all matters of punctuation, the writer must use, to a large extent, his own judgment. Generally speaking, we should avoid over-punctuation. The rules given in preceding sections, however, are commonly observed by contemporary writers, and should, therefore, be followed. We ought, in addition, to notice these instances of disputed or less used punctuation:

1. The Comma.—

(1) He was particularly keen on the details of battles, single combats, incidents of scouting parties, and the like.

In a sentence like this, containing a series of expressions in the same grammatical relationship, with the last two expressions joined by a conjunction, opinion differs as to whether a comma should, or should not, be used before the conjunction. The stronger authority, however, appears to favour the use of a comma, since the reader is thereby prevented from understanding a closer connection between the last two expressions of the series than between the other expressions.

(2) Although the general custom is not to punctuate between expressions in a series connected by conjunctions, the comma may be used for greater emphasis; for example:

Down went Wardle again, and then Mr. Pickwick, and then Sam, and then Mr. Winkle, and then Mr. Snodgrass.

(3) The comma is frequently used with long adverbial phrases at the beginning of a sentence, but omitted with short phrases. Contrast:

(*a*) In that case we can do nothing.

(*b*) In the case of his refusing to assist us, we can do nothing.

(4) Although the subject is not ordinarily separated from the verb by a comma, this may happen if the subject is long or complex, as in the sentence:

One of the mistakes often made in beginning the study of Botany with young pupils, is to emphasize the learning of long scientific names of plants.

(5) We have already noted (page 68) the punctuation of compound sentences when the clauses are short. Longer clauses, joined by a conjunction and having different subjects, tend to be separated by a comma. If they have the same subject, the comma is omitted except for emphasis. Larger clauses not joined by conjunctions are ordinarily divided by semicolons.

Examine the following:

(*a*) The serpent's brazen coils grew limp, and his glittering eyes closed lazily.

(*b*) Then Orpheus took his harp and sang.

(*c*) Then Jason leapt forward warily, and stept across that mighty snake, and tore the fleece from off the tree-trunk.

(6) In the case of expressions joined by the conjunction "or", it is customary to use commas if the following expression relates to the same person or thing as the preceding expression, but to use no commas if it indicates a different person or thing; for example:

(*a*) Sir Frederick Roberts, or Bobs, was a soldier's hero.

(*b*) It is difficult to say whether I admire most Sir Frederick Roberts or Field-Marshal Lord Kitchener or Sir Douglas Haig.

2. The Semicolon.—

It has been pointed out that the comma is generally used between somewhat long clauses of a compound sentence connected by conjunctions. If, however, we wish to indicate less close connection, or if the clauses contain commas within themselves, the semicolon may be used. Examine the following:

(*a*) The beech is called the weed of the forest; but it is a very beautiful weed.

(*b*) One says it has been wet; and another, it has been windy; and another, it has been warm.

3. The Colon.—

Although it is customary to use the comma before short quotations, the colon may be substituted if we wish to make the quotation stand out more distinctly, as in the following:

When in Manchester I saw those huge placards: "Who is Henry Ward Beecher"?

4. Quotation Marks.—

(1) Note the punctuation when one quotation occurs within another:

"Can you tell me who gave us our national motto, 'England expects every man to do his duty'?" he asked me.

(2) When a quotation consists of several paragraphs, quotation marks are placed at the beginning of each paragraph and at the close of the last one.

5. Asterisks and Leaders.—

A row of **Asterisks** is used to indicate a long omission, in this way:

* * * * * * * * * *

If only a few words are omitted, **Leaders** are used, thus: . . . .

EXERCISE

Consider whether punctuation marks are, or are not, necessary in the following sentences, and insert such as may be demanded:

(1) I can hardly say whether I prefer Tennyson or Browning. (2) Samuel L. Clemens or Mark Twain was a celebrated humorist. (3) My uncles aunts and cousins have come. (4) I have uncles and aunts and cousins. (5) Caesar came and saw and conquered. (6) The teacher said I won't accept I can't from any pupil. (7) Children love flowers quiet contented ordinary people love them as they grow luxurious and disorderly people rejoice in them gathered they are the cottager's treasure and in the crowded town mark as with a little broken fragment of rainbow the windows of the workers. (8) The visitor arose and departed. (9) Our visitor arose and I accompanied him to the door. (10) In the morning we study on those evenings when we have no engagement out-of-doors we sit by the fireside and read or chat.

VII

THE INTRODUCTION OF A SPEECH

One of the most important purposes of an introduction is to secure the attention and the interest of an audience. The advisability of pausing before beginning to speak, in order to give our hearers time to settle to attention, has already been mentioned. As soon, however, as they are prepared to hear us, we must be ready to interest them. The following paragraphs from the introduction of an address delivered by Sir George E. Foster to the Canadian Club of New York afford an example of how this may well be done:

The old Canada that you men left many years ago has changed a great deal since you left it. For you, in the multi-

plicity of your business arrangements, your many and varied duties, have not been able to keep full and strict account of Canadian progress and Canadian development. If you were to go back to Canada and travel through the old places and the new places, you would find out that the old country was indeed a new country.

It is true that the two great oceans still lave its eastern and western shores; it is true that the mighty Rockies are still there, and that there lie cradled in them over a thousand miles of our inland territory; it is true that the mighty St. Lawrence and the mighty Mackenzie and the other great rivers flow as they flowed before; the same old names to the great divisions, with a great many new ones added; the same wide prairies baring their bosoms to the winter winds and the summer suns; the same blue Laurentian hills in the east, and the same mighty Rockies with their cairns of eternal snow towards the west. These have not changed. But yet, when you pass in them, amongst them, and through them, something has happened since you were there; the old country has become a new country, and it would strike you in that way.

The energizing development of a quarter of a century has placed its marks on coast, and lake, and river, and prairie; and everywhere the change is visible. To-day Atlantic fifteen thousand-ton steamers tie up at the docks of Montreal, nearly fifteen hundred miles in from the entrance of the Gulf. To-day transcontinental railways steam out of the great eastern ports, traverse the hills of the east, run along the almost immeasurable prairies, crawl in and out of the Rockies, as they climb them or tunnel them, and go on to the wide ports of the Pacific. To-day, all through that country, trade, industry, art, sciences, all the enterprises and all the indicia of a great and growing civilization are at their ceaseless, steady, progressive work. So, I say, if you came back to-day, you would come back to a New North, so different from the old North of your boyhood days that you would think yourself almost in another country.

Sir George E. Foster—Canadian addresses—
By permission

A second function of an introduction is to present clearly the topic on which we are about to speak. Notice how effectively this is done in the following passage:

It is my duty to-night to speak about the study of Biology, and although it may be that there are many of my audience who are quite familiar with that study, yet, as a lecturer of some standing, it would, I know by experience, be very bad policy on my part to suppose such to be extensively the case. On the contrary, I must imagine that there are many of you who would like to know what Biology is; that there are others who have that amount of information but would, nevertheless, gladly hear why it should be worth while to study Biology; and yet others, again, to whom these points are perfectly clear, but who desire to learn how they had best study it, and, finally, when they had best study it.

I shall, therefore, address myself to the endeavour to give you some answer to these four questions—what Biology is; why it should be studied; how it should be studied; and when it should be studied.

Huxley—On the Study of Biology

Often it is necessary to refer to the circumstances in which we are speaking, and sometimes it is becoming to pay a sincere compliment to an audience. The speaker does both in the following:

Let me in response to the reception that you have given me —let me tender my sincere thanks for the honour which the club has done me in electing me one of its honorary members. That the honour is a great one is sufficiently obvious to anybody who will glance around this room and read the names of those who have honoured this occasion by their presence. It gives me profound satisfaction to be admitted as a member of one of the institutions which is, I believe, especially characteristic of Canada, an institution which is not only characteristic of Canada, but which seemed to me upon its own merits to be quite admirable and eminently worthy of imitation in other countries. To be admitted, I say, as a member of such an institution is an additional cause for gratitude added to the many causes of

gratitude which I have already had occasion to receive since I crossed over to this Dominion.

Rt. Hon. A. J. Balfour—The Canadian Club, Montreal, May 30th, 1917

A bit of interesting narrative or description sometimes furnishes an effective opening; for example:

Mr. President,—When the mariner has been tossed for many days in thick weather and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and before we float farther on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the Resolution before the Senate.

Daniel Webster—In reply to Hayne

A touch of humour in the introduction to an address may make an audience favourably disposed toward us. The conventional apology should be dispensed with. An unsympathetic or a hostile audience can sometimes be won over when we make it clear that we are seeking only the truth and that we feel justified in speaking on the question at issue.

EXERCISE

Prepare a speech for one of the following occasions:

1. To welcome to your school former pupils who have fought in the Great War
2. To present a picture on behalf of the graduating class of your school
3. To welcome visitors to an open meeting of your Literary Society
4. To propose a toast to the school
5. To induce your local Board of Education to spend money for some improvement in which you are interested.

CHAPTER III

I

CLIMAX IN NARRATION

CLIMAX IS derived from a Greek word meaning "ladder". As applied to the art of Composition, the term signifies that details are arranged in the order of increasing interest. The importance of the device as a means of holding the attention of the reader or the listener can be estimated from a study of the following passage:

"Come, then!" cried Defarge, in a resounding voice. "Patriots and friends, we are ready! The Bastille!"

With a roar that sounded as if all the breath in France had been shaped into that detested word, the living sea rose, wave on wave, depth on depth, and overflowed the city to that point. Alarm bells ringing, drums beating, the sea raging and thundering on its new beach, the attack began.

Deep ditches, double drawbridge, massive stone walls, eight great towers, cannon, muskets, fire and smoke. Through the fire and through the smoke—in the fire and in the smoke, for the sea cast him up against a cannon, and on the instant he became a cannonier—Defarge of the wine-shop worked like a manful soldier, two fierce hours.

Deep ditch, single drawbridge, massive stone walls, eight great towers, cannon, muskets, fire and smoke. One drawbridge down! "Work, comrades all, work! Work, Jacques One, Jacques Two, Jacques One Thousand, Jacques Two Thousand, Jacques Five and Twenty Thousand, in the name of all the Angels or the Devils—which you prefer—work!" Thus Defarge of the wine-shop, still at his gun, which had long grown hot.

Cannon, muskets, fire and smoke; but, still the deep ditch, the single drawbridge, the massive stone walls, the eight great towers. Slight displacements of the raging sea, made by the

falling wounded. Flashing weapons, blazing torches, smoking wagon-loads of wet straw, hard work at neighbouring barricades in all directions, shrieks, volleys, execrations, bravery without stint, boom, smash, and rattle, and the furious sounding of the living sea; but, still the deep ditch, and the single drawbridge, and the massive stone walls, and the eight great towers, and still Defarge of the wine-shop at his great gun, grown doubly hot by the service of four fierce hours.

A white flag from within the fortress—and a parley—this dimly perceptible through the raging storm, nothing audible in it—suddenly the sea rose immeasurably wider and higher, and swept Defarge of the wine-shop over the lowered drawbridge, past the massive stone outer walls, in among the eight great towers surrendered.

Dickens—A Tale of Two Cities

(1). Trace the course of events in the foregoing so as to show that the order is that of climax. (2). Point out devices by which Dickens gains emphasis in this extract.

WRITTEN COMPOSITION

EXERCISE

Arranging details in order of climax, write a short story beginning with one of the following statements:

1. "I never had a more thrilling ride."
2. "I'll tell you how I escaped from the Germans."
3. "I don't believe in ghosts, but—"
4. "My dog dislikes porcupines."
5. "It was the most ludicrous incident I have ever seen."

ORAL COMPOSITION

EXERCISE

Using the order of climax, tell the class a short story based on one of the following newspaper headings:

1. Men Cling to Wings as Aeroplane Crashes
2. Patients Saved by Brave Nurse

3. Phone Buoy Tossing at Sea Tells Story of Smothering Crew
4. Young Lad Wins Humane Society Medal
5. Open Switch Results in Disaster.

EXERCISE

Examine the picture—"The Pilot". What is the aim of the men in the small boat? What is the condition of the sea? How is this shown by the efforts of the men? Do they succeed in their purpose? Tell the story suggested by the picture.

II

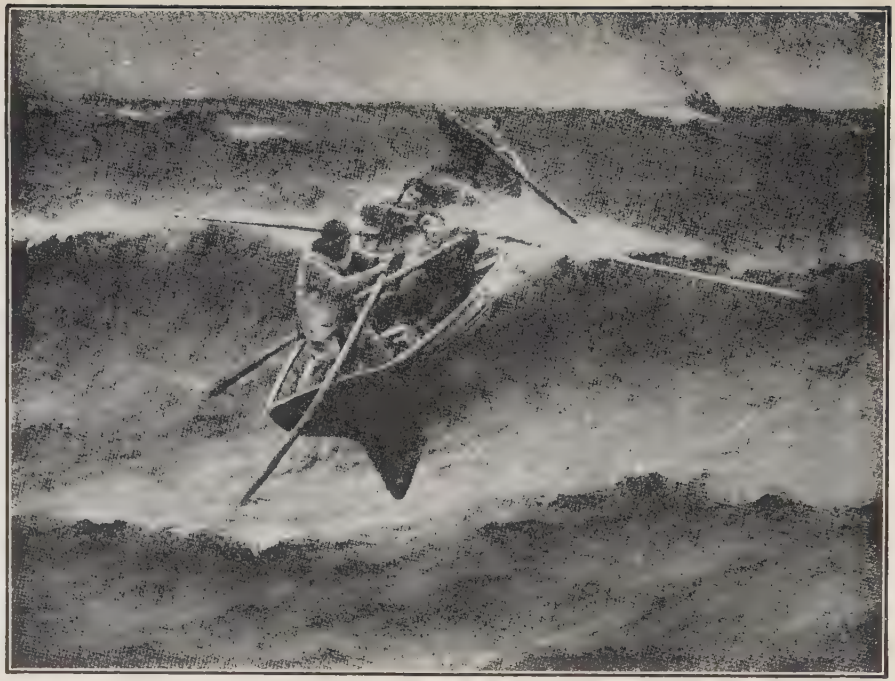
FORCE—THROUGH THE STRUCTURE OF THE SENTENCE

Clearness is a quality that appeals mainly to the intellect, in that it makes what we say or write more readily understood. Force, on the other hand, appeals to the feelings. Its effect is to move a listener or a reader very strongly, with the result that he retains, deeply stamped in his mind, what is communicated to him.

We have already learned that force may be gained by using an interrogative or an exclamatory, instead of an assertive sentence; by the employment of the periodic or the balanced, rather than of the loose, construction; by throwing the parts of a sentence out of their natural grammatical order; and by the use of contrast, climax, or repetition.

Another important device for increasing force is the use of the present (called the vivid, or historical, present) instead of the past tense. The following is a good example:

"The postern-gate shakes", continued Rebecca; "it crashes —it is splintered by his blows—they rush in—the outwork is



The Pilot —*Renouf*

By permission of the Perry Pictures Company, Malden, Mass.

won—O God!—they hurl the defenders from the battlements—they throw them into the moat—oh, men, if ye be indeed men, spare them that can resist no longer!"

Scott—Ivanhoe

There is, however, a common mistake to be avoided in the use of this vivid present tense. It will be noticed in the foregoing passage that Scott, having once introduced the present tense, keeps consistently to that throughout. Careless writers, on the contrary, sometimes introduce a hopeless mixture of tenses, and are thus guilty of a very grave offence against the principle of coherence; for example:

Having reached the spot selected for our camp, we began to prepare for the night. Some busy themselves with the erection of our tent. Others collect wood and build a roaring fire. Our cook provided an appetizing supper. Then we spin yarns till bed-time.

EXERCISE

A. Show by what devices the following extracts are made forcible:

(1) No more firing was heard at Brussels—the pursuit rolled miles away. The darkness came down on field and city, and Amelia was praying for George, who was lying on his face, dead, with a bullet through his heart.

Thackeray—Vanity Fair

(2) The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of pack-horses, poor fountains, all usual poor appointments. It had poor people, too.

Dickens—A Tale of Two Cities

(3) Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal; but lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal; for where your treasure is, there will your heart be also.

—Bible

4) The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling evidence to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues?

Macaulay—Essay on Milton

(5) They press the besieged hard upon the outer wall; some plant ladders, some swarm like bees, and endeavour to ascend upon the shoulders of each other—down go stones, beams, and trunks of trees upon their heads, and as fast as they bear the wounded to the rear, fresh men supply their places in the assault.

Scott—Ivanhoe

B. One of the most effective ways of gaining force is, as we have seen, to throw an expression out of its natural position in the sentence. Increase the force of the following sentences by altering the position of the italicised expressions:

(1) I was born *a Canadian citizen;* I shall die *a Canadian citizen.* (2) I honour *two men,* and no third. (3) The hard, *crooked, coarse* hand is *venerable to me.* (4) It is as well known to me as to yourself *that your league is dissolved no more to be reunited, and that your native forces are far too few to enable you to prosecute your enterprise.* (5) We passed two *outlandish and high-sterned* vessels, sleeping at anchor, and approaching the *now very dim* light, ran the boat's nose against the end of a jutting wharf.

III

EXPOSITION—THE SUMMARY AND THE REVIEW

In connection with our work in Supplementary Reading, we often wish to present in brief form the contents of a book. Such a condensed statement is called a **Summary.** A **Review,** on the other hand, is a critical

estimate, sometimes including a summary, of a literary work. Since both forms really aim at giving the reader an explanation of a complete work, they are classed as exposition.

A general idea of the method of summarizing and of reviewing may be obtained from the following example, written by a pupil:

The Story of the Other Wise Man

Dr. Henry Van Dyke, the author of *The Other Wise Man*, was born in the United States, but is of Dutch ancestry. He is a poet, a prose-writer, a professor, and a statesman. In the last capacity he performed important relief work for the United States in Amsterdam during the Great War. He is possessed of a keen appreciation of the beautiful, an affectionate disposition, and a deeply religious nature. All these he shows in his writings. He finds the best and most beautiful things in life and sees good even in pain and suffering. Of his books, a few are: *The Blue Flower*, *The Valley of Vision*, and *The Story of the Other Wise Man*.

The scene of this last is laid in Palestine. The story opens with a picture of the home of Artaban, the Other Wise Man, in Ecbatana, a small town among the hills of Persia. Then the scene changes, and we follow Artaban's wanderings in search of the Christ through deserts, through Egypt, and all the villages, cities, and towns of Judah.

On an appointed day, after the appearance of a certain star, Artaban, a Magus, is to meet three magician friends at the temple in Babylon. Before leaving home, he calls together his intimate acquaintances, tells them of his approaching departure, and asks as many as can to accompany him. He has sold his house, and has purchased with the money three precious jewels, a sapphire, a ruby, and a pearl. All of these he intends to present to the young child Jesus. As, however, none of his friends wish to go with him, he sets out alone, and arrives at Babylon on the evening of the tenth day. He has yet a three-hours' ride before meeting his friends at midnight.

On his way through a grove of palm-trees he finds a Hebrew, apparently dying, and in sore need of assistance. Loath to lose any time, yet knowing he should stay, Artaban dismounts, ministers to the poor man, and restores him to health. Then he rides swiftly to the Temple—to find his friends gone.

Returning to Babylon, he sells the sapphire, buys a caravan, and starts across the desert alone. He reaches Bethlehem three days late, for the wise men have departed, and Mary and Joseph, with the Child, have fled into Egypt. Sick at heart, he enters a humble dwelling where a mother is singing softly to her babe. While she is telling him of the strange events taking place, a band of cruel Roman soldiers enter the village and begin to slaughter all the infants. As they near the little home, Artaban goes to the door and offers his ruby to the captain of the men if he will go away and leave him in peace. Thus the second jewel is sacrificed in the service of mankind, and Artaban wonders whether he has done right in so using his gifts for the Master.

For thirty years he wanders in quest of the Christ. At last, just at the time of the Passover, he returns to Jerusalem. Towards Golgotha, with an immense throng, the old man turns his weary steps. On the way, he parts from his last precious jewel to save a young girl from slavery. Suddenly, then, a terrific convulsion rends the earth, and a dense darkness falls over the land. Artaban is struck on the temple by a flying fragment, but as he lies dying, a gentle voice speaks to him from the darkness: "Inasmuch as thou hast done it unto one of the least of these my children, thou hast done it unto me." The Other Wise Man falls back contented, and his spirit rises to meet his Lord and Master.

Into this story Van Dyke puts his whole soul. Although using simple language, he describes with marked vividness. The story breathes sympathy. It has given, and is giving, comfort and encouragement to those who spend their time, energy, and very life in service for others, often without receiving any meed of thanks.

The first merit we notice in the foregoing review is the skill shown in planning:

1. A brief reference to the author—paragraph 1
2. A description of the setting of the story—paragraph 2
3. A summary of the story proper—paragraphs 3, 4, and 5
4. An appreciation of the work—paragraph 6.

A second admirable feature is the fact that the writer, in treating the story proper, shows a due knowledge of the following requisites of a good summary:

1. A clear grasp of the central idea of the story
2. An understanding of the relative importance of the parts of the original narrative, shown by the retention of necessary items and the omission of such as may be dispensed with
3. Fidelity to the original text
4. The presentation of the story, in its condensed form, in a unified, coherent, and proportionate way.

To make a successful summary, we must first be sure that we have caught the chief purpose of a spoken or of a written passage. Then we must show judgment in omitting details in the order of their unimportance. Conversations, long descriptive or reflective passages, explanations of motives of action, must be reduced in length or entirely omitted. In the space at our disposal we must present clearly and forcibly the central message of the work we are summarizing, treating all details in proportion to their relative importance in the whole work.

WRITTEN COMPOSITION

EXERCISE

In not more than six hundred words, write a review of one of your favourite books.

ORAL COMPOSITION

EXERCISE

A. In a five-minute talk, summarize for the class an interesting story.

B. Give the class a brief summary of the most striking article you have lately read in a newspaper or a magazine.

IV

FORCE—THROUGH BREVITY

Regardless of Shakespeare's advice—"Brevity is the soul of wit", many persons believe that they will gain force by piling up words, especially such as may be of a descriptive nature. We should, of course, beware of making our style bare and unattractive; but we should be just as careful not to waste the attention of the reader or of the listener by the use of more words than are absolutely necessary to express our meaning.

Offences against brevity may take various forms. The following are some of the commonest:

1. **Prolixity.**—Or the over-crowding of a sentence with trifling details; for example:

The great merchant rose early; dressed; ate a hearty breakfast; put on his coat, gloves, and hat; got into his automobile; and, having given instructions to the chauffeur, whirled off to keep an important appointment.

In special circumstances there may be justification for the inclusion of all the particulars in the foregoing. Ordinarily, however, they would merely impede the movement of the sentence. It would be quite sufficient to say:

Early in the morning the great merchant set out in his automobile to keep an important business appointment.

2. **Verbosity.**—Or the use of long and unnecessarily complicated forms of expression. To say, "I am one of those who are unable to decline", is generally less effective than to say merely, "I am unable to decline."

3. **Tautology.**—Or the unnecessary repetition of a thought by the use of words in the same grammatical relationship. One of the italicised expressions in the following sentence might well be dropped:

I was *quite exhausted*, and *absolutely worn out.*

4. **Redundancy.**—Or the unnecessary repetition of an idea by the use of words in different grammatical relationship. Only one of the italicised expressions in the following need be used:

We could find no shelter *anywhere* in the *whole* wood.

EXERCISE

Improve the following sentences by dropping all unnecessary words or by using a shorter form of expression:

(1) To the universal joy of the whole country the battle was a glorious victory. (2) In the letter that I wrote to him I told him my views. (3) Those who are about to die are accustomed to speak nothing but the truth. (4) Now the services of a hammer had to be called into requisition. (5) The city was crowded with large numbers of sight-seers. (6) I was often in the habit of taking a stroll in the evening. (7) The Canadians were encompassed by the fierce foe on every side. (8) It cannot be possible that you will succeed. (9) Suddenly as it had appeared the light vanished away. (10) He glanced up, uttered an expression of pleasure, laid down his book, rose from his chair, walked to the door, held out his hand, and welcomed his friend.

V

ARGUMENT—PROOF AND EVIDENCE

THE MEANING OF THE TERMS PROOF AND EVIDENCE

If we are to succeed in an argument, we must support it by **Proof.** This term may be explained as the body of facts, illustrations, examples, and inferences that convince one of the truth or falsehood of a proposition. Each detail of proof is termed **Evidence.** Without evidence, an argument becomes a mere personal assertion and is, therefore, almost worthless.

THE KINDS OF EVIDENCE

To establish a proof we may use two kinds of evidence:

1. **Testimonial, or Direct.**—Obtained from persons that testify from their own knowledge.

2. **Circumstantial, or Indirect.**—Derived by reasoning from other facts already known to be true.

THE TESTS OF EVIDENCE

As a general rule, testimonial is preferred to circumstantial evidence. There are, however, certain conditions that we must remember in making use of it. The evidence of a witness who has personal knowledge of the matter under consideration is generally more trustworthy than that of an expert based on observation.

In advancing either kind of testimonial evidence, moreover, we ought to assure ourselves that our authority is truthful, unprejudiced, thoroughly informed as to the subject, and, preferably, well known to our audience or readers. We should reject his evidence, too, except in refuting, if we find it contradicted by that of equally competent authorities.

REASONING FROM EVIDENCE

The second kind of evidence that we have noticed is circumstantial, or indirect. To establish a proof from this, there are two forms of reasoning—**Inductive** and **Deductive.**

Inductive reasoning is that which leads up from individual facts to a general law; deductive leads down from a general law to the particular application of the law. The difference between the two forms is made clear by an illustration from the works of Thomas Huxley, the famous scientist. He points out that when a person, after tasting several hard, green apples, comes to the conclusion that all hard, green apples are sour, he performs an act of inductive reasoning. When, on the contrary, he argues: "All hard, green apples are sour—This apple is hard and green—Therefore, this apple is sour"—he reasons deductively.

WRITTEN COMPOSITION

EXERCISE

Taking great care in the selection and the organizing of the evidence, write an argument based on one of the following propositions:

1. That the reading of works of fiction is a waste of time.
2. That the Indians have been justly treated in Canada.
3. That German should still be taught in the High Schools of Ontario.
4. That the possession of wealth weakens character.
5. That the rural telephone is an improvement to farm life.

ORAL COMPOSITION

EXERCISE

The following are suggested as propositions for class debate:

1. That Canada should resume trade relations with Germany.
2. That French should be a compulsory subject with all High School pupils.
3. That large department stores are beneficial to the people.
4. That the system of trial by jury should be abolished.
5. That Canadians should buy, as far as possible, only "Made in Canada" goods.

VI

FORCE—THROUGH WORDS

Force of expression depends largely on our choice of words. If we are to secure vigour in writing, our language should be:

1. **Simple.**—Although there are occasions when the use of long Latin or Greek derivatives is desirable, it is, as a rule, more effective to employ simple Saxon English. The reason for this is that we learn the short, purely English words in earliest childhood, and hence, all through our lives, find them more familiar, more readily grasped, and more forcible. *I have* is generally preferable to *I possess; I wish*, to *I desire*.

2. **Proportionately moderate.**—By this we must understand that exaggeration in the use of words weakens rather than strengthens our style. At times, of course, the expression of our thought demands strong language. It

is a common mistake, however, to use quite forcible language in order to describe very trifling ideas, as in:

We had the *most wonderful* time at May's party.

3. **Fresh.**—Weakness of expression is frequently due to lack of originality. We are content to use time-worn, called **hackneyed,** language, instead of clothing our thoughts in our own words. Out of thirty compositions on the subject "A Picnic", several, at least, will begin with "The day dawned bright and clear", or some very similar sentence.

4. **Concrete.**—When we describe language as **concrete,** we mean that it presents a definite, vivid picture to the mind. The following commonly-quoted example illustrates the difference between the abstract and the concrete styles of expression:

(1) **Abstract**—In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal codes will be severe.

(2) **Concrete**—According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning, and crucifying.

5. **Imitative in Sound.**—Some words, such as *bang, whizz, roar,* imitate in their sounds the ideas they convey. This is called **Imitative Harmony.** That the choice of such words may add to force can be readily seen by comparing the two sentences:

We heard the *noise* of guns.
We heard the *boom* of guns.

EXERCISE

A. Increase the force of the following sentences by substituting simple expressions for those italicised:

(1) He *was made the recipient of* a purse of gold. (2) At the station I *encountered* an old friend. (3) What is the *signification* of the word? (4) We *conversed* about many things. (5) After his *severe exertions* he was quite *fatigued.*

B. Substitute more moderate language for the italicised expressions in the following:

(1) To drop a collar button is the *most absolutely exasperating* thing. (2) Jane's new dress is *perfectly gorgeous.* (3) We've had the *most marvellous* canoe trip. (4) I was *positively thrilled* to meet Gladys out shopping. (5) His jokes are *excruciatingly funny.*

C. Use fresher expressions for those italicised in the following:

(1) Tired but happy, we *wended our way* home. (2) *It stands to reason* that he will succeed. (3) Lloyd George *piloted the ship of state* through stormy times. (4) I love the *briny ocean.* (5) He is gifted with excellent *qualities of head and heart.* (6) The *glorious orb of day* rose above the horizon. (7) We *did full justice to a dainty repast.* (8) *The Earth was covered in a white mantle.* (9) We *tripped the light fantastic till the wee sma' hours.*

D. Select the examples of imitative harmony in the following:

(1) Then there came a blinding flash, and hard upon the heels of it, a great tow-row of thunder. (2) The sound of his voice went through me with a jar. (3) A heavy rain drummed upon the roof. (4) Not three yards from shore, I plumped in head over ears. (5) The new man tee-hee'd with laughter as he talked and looked at me. (6) The river was dinning upon all sides. (7) I was sliddering back into the lynn when Alan seized me. (8) The hot smell of the weather and the drone of the wild bees caused me to sleep. (9) I slept in my wet bed with the rain beating above and the mud oozing below me. (10) It would please me none the worse if he were soused in the North Sea.

E. Examine carefully the following passage, and point out the expressions that make it particularly vivid:

"What do you think of a big, red, dead city built of red sandstone, with raw green aloes growing between the stones, lying out neglected on honey-coloured sands? There are forty dead kings, there, Maisie, each in a gorgeous tomb finer than all the others. You look at the palaces and streets and shops and tanks, and think that men must live there, till you find a wee gray squirrel rubbing its nose all alone in the market-place, and a jewelled peacock struts out of a carved doorway and spreads its tail against a marble screen as fine-pierced as point lace. Then a monkey—a little black monkey—walks through the main square to get a drink from a tank forty feet deep. He slides down the creepers to the water's edge, and a friend holds him by the tail in case he should fall in."

"Is that all true?"

"I have been there and seen. Then evening comes, and the lights change till it's just as though you stood in the heart of a king-opal. A little before sundown, as punctually as clockwork, a big bristly wild boar, with all his family following, trots through the city gate, churning the foam on his tusks. You climb on the shoulder of a blind, black stone god, and watch that pig choose himself a palace for the night, and stump in wagging his tail. Then the night-wind gets up, and the sands move, and you hear the desert outside the city singing, "Now I lay me down to sleep", and everything is dark till the moon rises."

Kipling—The Light that Failed
By permission of the Author

VII

HOW TO MAKE THE DISCUSSION OF A SPEECH EFFECTIVE

The most important part of a speech is, naturally, the discussion. To make this effective, we must rely mainly on the methods we have learned for all composition. We should have, that is, a regularly developed

plan, with minor points duly subordinated. This plan ought to be constructed with the necessary regard for the principles of Unity, Coherence, and Emphasis. The last is of special importance. A listener, it must be remembered, finds it more difficult to follow and to grasp our meaning than does a reader. Consequently, we should so arrange our speech as to give him all possible assistance. There ought to be something to catch his interest at the very beginning, and a striking thought to be strongly impressed on his mind at the end. Matter of minor significance may be stowed away in the middle of the discussion, where the attention of the audience will not be so intently concentrated on it.

However, in addition to observing these general principles of construction, we may make use of other qualities and devices that tend to greater effectiveness. We should be careful, for instance, to adapt our speech, in point of simplicity, to the demands of our subject and the understanding of our audience. In his Gettysburg address (page175), Abraham Lincoln, speaking on a subject that appealed to great and lowly alike, was brilliantly successful because of his simplicity. The speech ought to be examined from this standpoint as to the structure of sentences and the diction.

The quality of clearness is absolutely indispensable at all times, and that of force, also, when we wish to rouse our audience to a high pitch of feeling. To secure either of these qualities, the use of apt illustrations from life, from literature, and from history, is particularly effective. The employment of striking figures of speech, too, may greatly facilitate a speaker's efforts to express his ideas clearly and forcibly. The speeches of the Right Honourable David Lloyd George are remarkable for the wealth of illustrations they contain and for the skilful use of

figurative language. The following examples are submitted for study:

1. I want the troops to feel that they are going into action with some one behind them. There is a very fine description in one of the Erckmann-Chatrian tales of the conscripts at the battle of Waterloo. They had been fighting all day, fighting very bravely, as Frenchmen always will. Suddenly in the evening they had a sense that there was nothing behind them. The field was empty; they had no support; and for the first time their hearts failed them. Our fellows are fighting gallantly, and God alone knows what they have to face. When they are told to go forward in the face of the dread machinery of a scientific foe, they have never flinched; they never knew any faint-heartedness. Do not let them one day feel that the field behind them is empty, and that there is no support. Let them hear the ring of the forges of Britain and the hammers of the anvils, and then they will say: "Our fellows are behind us, let us go forward!"

2. You know the type of motorist, the terror of the roads, with a sixty-horse-power car, who thinks the roads are made for him, and knocks down anybody who impedes the action of his car by a single mile an hour. The Prussian Junker is the road-hog of Europe. Small nationalities in his way are hurled to the roadside, bleeding and broken. Women and children are crushed under the wheels of his cruel car, and Britain is ordered out of his road. All I can say is this: if the old British spirit is alive in British hearts, that bully will be torn from his seat.

If the subject permits it, humour may be used to advantage in winning the sympathetic interest of an audience, in relieving more serious passages, and in arousing flagging attention. Care must be taken, however, not to introduce humour when it would be inappropriate, to dissipate attention by using it to excess, or to sacrifice the serious purpose of our talk merely to tickle the fancy of an audience.

EXERCISE

Deliver an address on one of the following subjects:

1. The work of the pioneers in Ontario
2. What railways have done for Canada
3. The enlarged sphere of woman's activities in modern life
4. What we owe to electricity
5. Farm boys (or girls) who became great.

CHAPTER IV

I

LETTER WRITING

SOCIAL CORRESPONDENCE

In a broad sense social correspondence includes letters and notes of invitation, acceptance, regret, congratulation, condolence, etc. In a narrow sense the term is commonly restricted to correspondence relating to social engagements. Social correspondence may be either **Informal** or **Formal.**

1. **Informal Notes.—**

An invitation or the reply to it may be conveyed in an informal note, which is really a short, friendly letter. It may differ, however, from the ordinary friendly letter in the fact that the heading is found below the signature in the left-hand corner. Although the expression of such a note must be simple and natural, yet all necessary details as to the occasion of the invitation should be given.

Study carefully the following examples:

76 Elm Avenue,
Kingston, Sept. 27, 1920.

(1)

Dear Harry,

Tom and I are going to row down the river this afternoon to close our summer cottage for the winter. We should be glad to have you with us. We are leaving the boat-house wharf at two o'clock, and intend to return before dark. Do come along.

Yours sincerely,
Dick.

(2)

Dear Miss Warren

We are having a few friends in for dinner next Friday evening, and should be delighted to have the pleasure of your company. My brother's college friend, Harold Blake, is visiting us this week, and, as you met him last year, we feel that you might enjoy seeing him again.

Yours sincerely,

May Connell.

17 Ransom Road,
Monday, August 10.

(3)

Dear May,

You do not realize how sorry I am that I cannot accept your thoughtful invitation for dinner on Friday evening next. As Mother has been ill for two days, it is necessary for me to take charge of the family and the house. Kindly give my very best regards to Mr. Blake.

Sincerely yours,

Mildred Warren.

31 Chestnut Avenue,
Tuesday, Aug. 11.

EXERCISE

A. Write a reply to No. (2), accepting May Connell's invitation.

B. Write an informal note, inviting a friend to one of the following:

(1) A skating-party. (2) An open meeting of your school Literary Society. (3) A baseball match between your own and a rival school. (4) A debate before the Young People's Society of your church. (5) An entertainment given by your local Farmer's Institute.

2. Formal Notes.—

A very formal invitation may be engraved, with the lines of different lengths. The name of the recipient is written in the upper left-hand corner of the card.

Examine the following:

The President and the Members
of the
Literary Society
of
Downsview Collegiate Institute
request the pleasure of your company
at their first
Public Concert
to be held in the Assembly Hall of the Institute,
on Friday evening, December seventeenth,
at eight o'clock.

Written invitations are somewhat less formal in their effect.

Note these examples of invitations and replies:

(1)

Mrs John Montague requests the pleasure of Miss Annie Thorpe's presence at a Hallowe'en party to be given next Thursday evening from eight to eleven o'clock.

87 Briar Hill Avenue,
Monday, October twenty-eighth

(2)

Miss Annie Thorpe accepts with pleasure the kind invitation of Mrs. John Montague to a Hallowe'en party on Thursday evening next from eight to eleven o'clock.

52 Erskine Ave. West,
Monday, October twenty-eighth.

(3)

Mr. and Mrs. Lionel H. Bradshaw request the pleasure of the company of Mr. and Mrs. James Hunt at dinner, March tenth, at half-past six o'clock.

154 Marlborough Street,
Monday, March sixth.

(4)

Mr. and Mrs. James Hunt regret their inability, because of serious illness in their family, to accept the kind invitation of Mr. and Mrs. Lionel H. Bradshaw to dinner for March tenth, at half-past six o'clock.

48 Mountain Drive,
Tuesday, March seventh.

As a result of our examination of these models, we notice:

1. That the style of a reply conforms to that of an invitation, except that, of course, a reply is never printed or arranged in irregular lines.

2. That the third person is used throughout.

3. That the address of the recipient, and the salutation are omitted.

4. That the address of the writer, and the date are written below the body of the note, at the left-hand side.

5. That the year date is usually omitted, and that the day of the month should be written in full.

6. That a reply should be sent as soon as possible after the receipt of the invitation.

EXERCISE

1. Write an invitation to a formal dinner-party to be given by Mr. and Mrs. William Gunn at their home, 21 Second Avenue West, Chatham.

2. Write a formal note of acceptance of this invitation.

3. Write a formal note declining the invitation.

4. The Athletic Club of your school is to give an exhibition of gymnastic exercises. Draw up the form of invitation to be engraved.

5. Write a formal note of invitation to a returned soldier to attend a reunion of veterans who are graduates of your school.

II

LONGER PERSONAL LETTERS

In preceding sections we have studied brief personal letters that have the sole purpose of communicating some of the simpler thoughts, feelings, or happenings of everyday life. Sometimes, however, as when we describe an interesting or instructive journey, we write at greater length and with, possibly, a shade more of formality. Our paragraphs are regularly developed. The structure of our sentences is easy, but not broken. Although natural and unstrained, our diction is adapted to our subject. We make a compromise between the freedom of the ordinary personal letter, on the one hand, and the demands of a literary description, on the other.

The following original account of a personal experience was written by a pupil in an Ontario High School, and is quoted as an example of successful composition of the type we have mentioned:

Chengtu, Sze, China,
Sept. 2, 1920.

Dear Marguerite,

Here we are back from our holidays, spent on Mount Omei, one of the three sacred mountains of China. The peak we visited was called Monkey Mountain—just why, you will hear a moment later.

I shall always remember one week of the eight we passed away from home. It was that in which we took a trip to the

topmost peak, the Golden Summit. Every one makes this climb at least once during his stay on the mountain.

We set out on a Monday morning, riding in state in our mountain chairs. Coolies followed, with our clothing, bedding, and foodstuffs. We made our way through cornfields, past picturesque little farms, among woodland glades. At noon we came to a large stream, up which we all actually paddled, just for the fun of it, until we reached the mouth of a deep and narrow gorge, about fifty yards in length. Thirty feet above the water, and running right through the gorge, heavy bamboo poles were suspended horizontally, and on these were laid planks. To get to the road at the other end of the gorge, we had to walk along these planks. I can tell you that our hearts often leapt into our mouths when we looked at the deep, swirling water below. After we had crossed this bridge, we came to a temple named after it—the Temple of the Flying Bridge. At dusk we drew near to the Temple of the Nine Caves, where we spent the night.

The next morning we began the ascent to the Golden Summit. Our path took us along the sides of sheer precipices, and through a veritable land of monkeys, who proved to be quite friendly. They would run eagerly down to get the little cakes brought by pilgrims for the express purpose of feeding these small creatures. The road we followed had ninety-nine turns, often so sharp that we would be riding in our chairs over space, and if our chairmen had not been sure-footed, as Chinese are, we should have been dashed to pieces on the rocks thousands of feet below.

Early in the afternoon we reached the foot of the last hard climb of one thousand stone steps, and at half-past five we came to our destination. We went to bed early, for we wished to be up in time to see the sunrise. Nor were we disappointed. The view, as the sun climbed over the heavy banks of clouds, was truly wonderful. I cannot describe the reflection cast on the snow-clad peaks of Tibet. I do wish you could have seen the white mountains, sparkling in the early morning light. The cloud effects, too, were superb. At two o'clock in the afternoon,

when the sun was behind us, we saw what is called "Buddha's Glory". The sun at our backs, shining on the clouds below, produced a beautiful rainbow, which encircled the reflection of our figures upon the clouds. The superstitious Chinese, not knowing that this image is his own figure reflected by the sun, although it moves and does exactly as he does, firmly believes that this is Buddha himself. Many suicides take place when the "Glory" appears, for pilgrims think they will gain eternal bliss if they leap into the arms of Buddha. As the reflection can be seen only under certain atmospheric conditions, its rare occurrence strengthens the belief that it is that of the Sage. During the three days of our stay, we saw many and varied wonders of the earth and the sky. All the time we were there, we hardly spoke above a whisper, we seemed to be so close to Heaven. It would have been a sacrilege to shout.

Saturday morning we left, descending the mountain by another route. This brought us to a large temple, in which there was an immense bronze elephant, forty or fifty feet in height. It was standing in a cage lined and roofed with thousands of little bronze Buddhas. This elephant is supposed to be the very one on which Buddha rode when he came from India to the Golden Summit. Our new route was so short that we arrived home in one day.

Doubtless you were at Muskoka this summer. I've never been there. Won't you please, in your next letter, satisfy my curiosity by giving me some idea of the beauty of this district, which, I am told, is unsurpassed in Ontario?

Your friend,

Winnifred Service.

(1) Show the regularity of the structure of this letter by stating the topic of each paragraph. (2) Do the paragraphs follow in natural succession? (3) Which is the most interesting paragraph? (4) What is the value of the last paragraph? (5) Has the writer had due regard for the principle of emphasis?—if so, how?

EXERCISE

Write one of the following:

1. The reply asked for in the quoted letter

2. A letter describing one of these experiences:

(1) A trip through the Canadian West. Contrast conditions and methods of agriculture in the West with those in Ontario.

(2) A visit to the Niagara Peninsula. Refer to the various points of historic interest.

(3) A trip by boat from any port on Lake Ontario to Montreal or Quebec.

(4) An unusually interesting holiday at home.

III

THE STYLE OF BUSINESS LETTERS

The utmost care should be taken to make business letters attractive in their form and style of expression. To ensure success in this, we must first decide definitely what we wish to say, and then make the statement of our thought as concise as is possible and consistent with good form. Conciseness, for instance, does not justify the omission of necessary words or the use of unauthorized abbreviations. Such a contracted phrase as, "Yours of the 16th inst. received and contents noted" is not approved by good usage. Nor should we, in trying to be concise, fail to show all due courtesy to the recipient of our letter. Another desirable quality is that of freshness. This forbids the use of such hackneyed expressions as the following:

Your esteemed favour (for Your letter),

Came duly to hand (for We received),

Inclosed please find (for We inclose),

Awaiting your prompt reply (for We should appreciate a prompt reply).

Particularly at the close of a letter should we be natural, and dispense with such overworked endings as, "Thanking you in advance," or "Will you kindly give this matter your attention, and oblige".

Above all, we must think carefully of the purpose of our letter. If we are applying for a position, it is necessary to be truthful, modest, and dignified. At the same time, we should not refrain from mentioning any successful work that we have done comparable with the duties of the position we are seeking.

Read the following advertisement and the letter in reply:

(1)

Boy wanted as junior clerk in a bank; High School graduate preferred; state age, education, and experience, if any. Give references.

Address Box 103, Ottawa Courier.

(2)

303 Belmont St.,
Hillsdale, Ont.,
August 6, 1920.

Box 103,
Ottawa Courier,
Ottawa, Ont.

Dear Sir,

Please consider me an applicant for the position of junior bank clerk advertised in yesterday's edition of the Ottawa Courier

I am sixteen years of age, and have passed with honours my Matriculation examination at the Hillsdale High School. During my course at this school, I received high standing in mathematics and bookkeeping. In my last summer vacation I acted as supply to relieve one of the clerks at the Hillsdale branch of the Security Bank.

I have permission to use as references the names of Mr. F. S. Olcott, manager of the local branch of the Security Bank, and Mr. C. A. Collier, B.A., principal of the Hillsdale High School.

I should be glad to have a personal interview at your convenience.

Yours respectfully,
Henry Crawford.

We notice that this letter gives all the information asked for in the advertisement.—Point out the details of its plan.

Again, **Orders for goods** should contain the following information:

1. An accurate description of the goods ordered
2. Directions for the sending of the goods
3. Provision for the payment of the cost of the goods.

Letters of introduction ought to state the general character of the person introduced and his object in asking for an introduction. They should include a statement of the writer's appreciation of any efforts on his friend's behalf. **Letters of recommendation** should be specific and frank. Unless they are so, they will have little weight with the reader.

EXERCISE

Write one of the following business letters:

1. An order to a sporting goods firm for supplies for your hockey team or baseball team
2. A request to a merchant to mail you his catalogue
3. An order to a seed firm for seeds and plants
4. An answer to the following advertisement:

Stenographer wanted, must take notes rapidly and transcribe accurately. State age, experience, and salary required. Apply Box 443, Star Office, Hamilton.

5. A letter to introduce to a bank manager a friend that wishes to enter the employ of the bank as junior clerk
6. A letter to the president of a manufacturing company, who has written for a confidential opinion of one of your friends.

CHAPTER V

I

MOVEMENT IN NARRATION

MOVEMENT in Narration may be normal, fast, or slow. The first is used in an ordinary narrative. If, however, we are telling the story of an exciting event, like a boat-race, a fight, or some other athletic contest in which actions follow in quick succession, we make use of rapid movement. This both imitates the events we are narrating and satisfies sooner the reader's eager excitement.

Examine carefully the following paragraph:

In less time than it takes to tell it we were shooting across the country at a fearful rate—now clattering over a bridge, now screaming through a tunnel; here we cut a flourishing village in two, like a knife, and here we dived into the shadow of a pine forest. Sometimes we glided along the edge of the ocean, and could see the sails of the ships twinkling like silver against the horizon; sometimes we dashed across rocky pasture-land where stupid-eyed cattle were loafing. It was fun to scare the lazy-looking cows that lay round in groups under the newly-budded trees near the railway track.

Aldrich—The Story of a Bad Boy

Point out how the writer of the foregoing suggests speed of movement by: (1) The sights described. (2) The form of the sentences. (3) The choice of verbs. (4) The use of figures of speech. (5) The introduction of especially appropriate expressions.

Sometimes, on the other hand, we linger over certain parts of the story, in order to appeal to the reader's emotions, particularly to emphasize beauty or sadness

or some striking trait in a scene or a character. This is exemplified in the following passage:

Opening her eyes at last, from a very quiet sleep, she begged that they would kiss her once again. That done, she turned to the old man with a lovely smile upon her face—such, they said, as they had never seen and never could forget—and clung with both her arms about his neck. They did not know that she was dead at first.

She had spoken very often of the two sisters, who, she said, were like dear friends to her. She wished they could be told how much she thought about them, and how she had watched them as they walked together by the river-side at night. She would like to see poor Kit, she had often said of late. She wished there was somebody to take her love to Kit. And, even then, she never thought or spoke about him, but with something of her old, clear, merry laugh.

For the rest, she had never murmured or complained; but with a quiet mind, and manner quite unaltered—save that she every day became more earnest and more grateful to them—faded like the light upon a summer's evening.

Dickens—The Old Curiosity Shop

Note how movement is retarded in this passage by: (1) The introduction of descriptive details. (2) The parenthetical reference to the remarks of onlookers. (3) The repeated use of such expressions as "she had spoken", "she said", "she wished", "she would like to see".

EXERCISE

Show how rapid movement is gained in the following extract from the story of a skating race:

Off again! No mistake this time. Whew! how fast they go! The multitude is quiet for an instant, absorbed in eager, breathless watching. Cheers spring up along the line of spectators. Huzza! Five girls are ahead. Who comes flying back from the boundary-mark? We cannot tell. Something red, that is all. There is a blue spot flitting near it, and a dash of

yellow nearer still. Spectators at this end of the line strain their eyes and wish they had taken their post nearer the flag-staff. The wave of cheers is coming back again. Now we can see. Katrinka is ahead!

Mary Mapes Dodge—The Silver Skates

WRITTEN COMPOSITION

EXERCISE

Write a story based on one of the following topics:

1. The Winning of a School Cup
2. A Tedious Day
3. A Runaway
4. Sixty Miles an Hour!
5. Storm-bound!

EXERCISE

Study the picture—"Nimrod". Note: The form of the chariot.—The number, the colour, and the harness of the horses.

Why are there two men in the chariot? What has aroused the lion's rage? At what rate are the horses moving? How does the incident close?

Tell the story suggested by the picture.

II

FIGURES OF SPEECH

WHAT IS MEANT BY A FIGURE OF SPEECH

Compare the two sentences:

His eyes were bright.
His eyes flashed fire.

The first sentence states a literal truth; the second presents the truth more vividly in the form of a picture, or **Figure.** The device used in the second sentence is thus called a **Figure of Speech.**

Nimrod: The Hunter Hunted —*Briton Riviere, R.A.*

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1. The Simile.—

One of the commonest figures of speech is the **Simile,** (from the Latin word *similis*, meaning like), of which we have an example in the sentence:

The entire country is like a saturated sponge.

The sentence, it is noticed, contains a likeness definitely expressed, (generally by means of such words as "like" and "as") between things of different classes. If the things are of the same class, as in the sentence:

A cat is like a tiger

we have a comparison, but not a simile. What constitutes a proper simile is the expressed likeness in some detail or details of things that differ in every other respect.

2. The Metaphor.—

This figure differs from a simile in that the likeness is implied, but not formally expressed. The name **Metaphor** is derived from the Greek *meta*—over, and *phero*—I carry; it means, hence, a transferring of an expression from one object, to which it properly belongs, to another. "He bridles his temper" is a metaphor, the word "bridles" being transferred from its ordinary use with the object horse, to the person described.

Other examples are:

A *cold wave* of discretion went over me.

A line of silver ahead; a *ribbon drawn taut* across the night, clear-edged, broadening—the sea!

3. Personification.—

When we speak of inanimate objects or of abstract ideas as living things, we use a form of metaphor called **Personification.** This is exemplified in the following:

All the time the hearty wind was calling to me companionably from where he swung and bellowed in the tree-tops. "Take me for guide to-day", he seemed to plead.

Kenneth Grahame—The Golden Age

4. The Uses of Figures of Comparison.—

The figures so far mentioned are, from their function, called **Figures of Comparison.** They are most commonly used to give clearness to thought, as in the sentence:

In the map of Europe, Italy appears *as a huge boot.*

Again, an appropriate comparison often adds vividness; for example:

Alan was chasing them along the deck *as a sheep-dog chases sheep.*

Our ideas may, also, be more forcibly expressed by the introduction of a striking comparison. This is the effect in the following sentence:

Treachery and violence are *spears pointed at both ends;* they wound those who resort to them worse than their enemies.

Sometimes the effect of simile or metaphor is humorous, as in this passage:

Hello! A great deal of steam! The pudding was out of the copper. A smell *like a washing-day!* That was the cloth. A smell *like an eating-house and a pastry-cook's next door to each other, with a laundress next door to that!* That was the pudding.

Dickens—A Christmas Carol

Finally, a figure may suggest beauty; for instance:

The masterful wind was up and out, shouting and chasing, the lord of the morning. Poplars swayed and tossed with a roaring swish; dead leaves sprang aloft, and whirled into space; and all the clear-swept heaven seemed to thrill with sound *like a great harp.*

Kenneth Grahame—The Golden Age

5. Mistakes in the Use of Figures of Comparison.—

(1) In making a comparison, we must take care not to use a figure that increases rather than lessens the

difficulty of understanding. This is the objection to the simile in the following sentence:

His remarks cleared the doubts of his hearers *like the Pharos of ancient Alexandria.*

(2) On the other hand, we should avoid worn-out, and, therefore, weak figures; for example:

His mind was as dull *as a hoe.*

(3) Obviously, figures that involve the use of slang, of which there are many in our language, should be constantly guarded against. To say that "the geese are flying north *to beat the band*", or that a famous man has *cashed in his checks*, is a serious offence against good taste.

(4) Some figures are inappropriate. It is rather absurd, for instance, to say that "the price of turkeys has *aviated* to seventy cents a pound".

(5) A mingling of literal and of figurative language is undesirable. Either of the statements, "Misfortunes came like a flood upon him" and "He decided to become a chauffeur", is perfectly admissible. The two, however, should not be combined in the form: "Misfortunes came like a flood upon him, and he decided to become a chauffeur".

(6) Finally, we must avoid using a *mixed metaphor*, where two, or more than two, comparisons are confused, as in the following sentence:

Nobody in this committee ever gets up and hits out from the shoulder, but some snake in the grass rises and stabs him to the heart.

6. **Metonymy.**—This term literally means a change of names. It is a figure that consists in naming a thing by some accompanying characteristic. For ex-

ample, "He advanced with a force of twelve hundred *claymores*" is really a vivid way of saying, "He advanced with a force of twelve hundred Highlanders".

7. **Synecdoche.—**

This figure is, most commonly, that particular form of substitution in which we name a thing by one of its parts. If we say, for instance, "She was a girl of seventeen summers" instead of "She was a girl of seventeen years", we imply certain qualities in the person mentioned by drawing attention to one season of the year that is bright and beautiful

EXERCISE

A. Point out and identify the figures in the following sentences:

(1) In the thickening envelope of sea-fog, I felt like a squirrel in a rotary cage. (2) His whole property was brought under the hammer. (3) The scolding winds have broken the tough oaks. (4) His laugh rang false like a cracked bell. (5) We respect the power of the British crown. (6) The mirrors and reflectors had eyes for me, and as I advanced up the perspective of waxed floor, the very boards winked detection. (7) The moleskin waistcoat was leading now, and had reached the brook; with red-head a yard or two behind. (8) Let me set my wits upon the hone. (9) Slavery is a weed that grows in every soil. (10) Our host kept a good table.

B. Show how the figures in the following sentences are faulty:

(1) His hair was as black as night. (2) The child's eyes were as blue as my grandmother's best china. (3) The soldiers of Canada were as true as steel. (4) The stained-glass window shone like Joseph's coat of many colours. (5) The man has bees in his bonnet. (6) His house was large and roomy, like a mansion. (7) My canoe seemed as light as a feather. (8

Sailing on life's sea, we are often cast into the furnace of affliction. (9) The heroic Canadians defended themselves with machine-guns and the utmost gallantry. (10) He's as brave as a lion.

III

THE DESCRIPTION OF PEOPLE

1. Individuals.—

In a previous Chapter our attention was drawn to the description of inanimate objects and of animals. To describe people is more interesting, because of the variety in details of setting, appearance, and manner, and through the suggestion of character made by these. Examine, for instance, the following passage:

By the side of the stream she was coming to me, even among the primroses, as if she loved them all; and every flower looked the brighter, as her eyes were on them. I could not see her face; only that her hair was flowing from a wreath of white violets, and the grace of her coming was like the appearance of the first wind-flower. The pale gleam over the western cliffs threw a shadow of light behind her, as if the sun were lingering. Never do I see that light from the closing of the west without thinking of her. A song was hanging on her open lips; and she glanced around, as if the birds were accustomed to make answer. Scarcely knowing what I did, I came from the black niche of the rock, and stood afraid to look at her. She was turning to fly, not knowing me, and frightened, perhaps, at my stature; when I fell on the grass, and I just said "Lorna Doone."

Blackmore—Lorna Doone

(1) What qualities of Lorna are suggested by the foregoing description? (2) How has the setting been made appropriate to the person described? (3) What is the value of the last two sentences? (4) Point out the use of comparison made by the author.

2. Assemblages.—

An assemblage of persons offers another interesting topic for description. Examine carefully the following passage:

I am glad that I saw the scene in Westminster Abbey, because I think it had a message, beyond that of even woman's courage, to all those women there. I glanced down the long lines of British womanhood on each side of the nave to the transept and the choir. Shafts of light struck slantwise through the clerestory windows between the tall old pillars of that Abbey church where for seven hundred years the prayers of English people have gone up in thanksgiving or in sadness as our history has played out its drama.

There were Australian, New Zealand, and Canadian nurses, as well as those from our own isles. They waited with devout patience for the coming of Edith Cavell, rising once when Queen Alexandra came, with Princess Victoria, and greeted them all—her nurses—with a grave smile. The Earl of Athlone was there, representing the King. The band of the Grenadier Guards played Sullivan's *In Memoriam*, and then, just as we heard other music far away through the open doors, Massenet's *Last Sleep of the Virgin*. It was as though a princess were coming to her bridal when the Abbey clergy in their robes went out into the sunlight through the west door to greet the lady who was coming.

The choristers streamed after them, to begin a song of greeting. Through the open door came the sound of tramping feet and of carriage wheels, and the loud music of Chopin's song of sadness and gladness. A loud voice called out an order: "Rest on your arms—reversed!" The choristers turned back again and led the way up the long nave, and after the clergy came the coffin of Edith Cavell, wrapt in her country's flag, borne upon the shoulders of Coldstream Guards.

There were flowers above the flag, and the sunlight followed them as far as the choir. On each side of the nave the women

had risen, standing like soldiers, shoulder to shoulder. The choir sang the psalm:

> "The Lord is my Shepherd, therefore I can lack nothing. He shall feed me in a green pasture and lead me forth beside the waters of comfort. Yea, though I walk through the Valley of Death, I will fear no evil, for Thou art with me."

While the psalm was being sung and the prayers were being said, I thought of some other words spoken by Nurse Cavell before the brutal bullet found its target in her flesh. These words were her real message to the world:

"This I would say, standing as I do in view of God and eternity; I realize that patriotism is not enough. I must have no hatred or bitterness toward any one."

That was the message that in Westminster Abbey the spirit of Nurse Cavell spoke to her sisters.

It was at the end of the service that all the women rose to sing the hymn which Nurse Cavell sang very softly in her prison cell, before going out to be shot:

> Abide with me: fast falls the eventide;
> The darkness deepens; Lord, with me abide;
> When other helpers fail, and comforts flee,
> Help of the Helpless, O, abide with me.

To the music of the *Dead March in Saul* the coffin was borne out of the Abbey again, and placed on the gun carriage, and, with guards pacing slowly ahead and music leading on, the dust of a gentle lady was carried through vast crowds standing bare-headed again, along the Thames and past the Mansion House, through the City to Liverpool Street Station, where a special train for Norwich was waiting.

There were not many tears shed. I saw no weeping eyes. But people stared through the glamour of the sun at the bright colours of the coffin, and thought sadly of one great crime of war among many crimes, of one tragedy to womanhood among many tragedies, and of the spirit which is stronger than the flesh and counts for victory.

Sir Philip Gibbs—By permission—From "Current History Magazine", a monthly periodical of the New York Times Company

We cannot but feel in this passage the impressive solemnity of the scene portrayed by the author. Show how this feeling is aroused by: (1) The place of the ceremony. (2) The deportment of the congregation. (3) The presence of august personages. (4) The musical service. (5) Edith Cavell's own message. (6) The attitude of the people in the street. (7) The author's style.

WRITTEN COMPOSITION

EXERCISE

A. Write a short description of one of the following persons:

(1) The Prince of Wales. (2) A clergyman. (3) A village gossip. (4) The postman. (5) A milk-maid.

B. Describe the appearance of an interesting character in your favourite story.

C. Write a descriptive composition based on one of the following topics:

(1) The Celebration of Armistice Day. (2) A Scene at a Village Fair. (3) An Auction Sale. (4) The Rink on a Holiday. (5) The Sunday School Anniversary.

ORAL COMPOSITION

EXERCISE

Study the picture—"I Care for Nobody". What is the boy's occupation? Note the details of his appearance and his dress. Observe the dog—its size, its colour, its position, and its expression. How has the artist blended humour and pathos in treating this subject? Describe the picture.

I Care for Nobody *Mrs Seymour Lucas*

IV

FIGURES OF SPEECH (Con.)

In addition to the figures of speech studied in Section II of this Chapter, we may note the following:

1. Exclamation and Interrogation.—

At times, we gain increased force by the use of an exclamatory or an interrogative, instead of an assertive sentence. Compare, for instance, the following sentences as to force:

It is a glorious morning.
What a glorious morning it is!
Was there ever such a glorious morning?

2. Contrast or Antithesis.—

A very striking effect may be gained by placing words or ideas of opposite meaning side by side, as in the following:

Olivia wished for many lovers; Sophia to secure one. Olivia was often affected, from too great a desire to please; Sophia even *repressed excellence* from her fear to offend. The one entertained me with her vivacity when I was gay; the other with her sense when I was serious.

Goldsmith—The Vicar of Wakefield

3. Climax.—

We have studied the use of **Climax** as a device for gaining interest in the whole composition. We have learned that it consists in arranging details in ascending order of importance. Paragraphs, and sentences, too, may be so arranged. Note this example of climax in a sentence:

Some books are to be *tasted*, others *swallowed*, and some few to be *chewed and digested*.

4. **Anticlimax.**—

This is the arranging of particulars in the converse order of importance. The effect may be to add a touch of humour to the passage, as in:

One may live without love, without hope, without books, but who can live without dining?

5. **Irony.**—

That form of speech which is intended to be interpreted as signifying the opposite of its literal and apparent meaning is called **Irony.** It is very noticeable in:

The German treatment of prisoners of war was a tribute to Germany's noble civilization!

6. **Hyperbole.**—

When we deliberately exaggerate for effect, we use the figure of **Hyperbole.** A good example is:

I will kill thee a hundred and fifty ways.

EXERCISE

Point out and identify the figures of speech in the following:

(1) The Northmen came to plunder, then to settle, and finally to conquer and rule England. (2) The old philosopher is still among us, swallowing his tea in oceans. (3) Who is not proud to be a Canadian? (4) The reading of James I ranged from predestination to tobacco. (5) Instead of correcting what was bad, he destroyed what was good. (6) He lost at one stroke his cattle and sheep, his crops, his health, his wife and children, and God himself. (7) He was a man of boundless knowledge. (8) Delay, and still delay! (9) The two maxims of a great man at court are these, always to keep his countenance, and never his word. (10) How nobly they lived makes the body of the book, how serenely they died forms the end of it.

V

ARGUMENT—FALLACIES

We have learned the nature of evidence and of inductive and deductive methods of reasoning in debate. Sometimes, however, we make an error in applying these methods. Any such error in reasoning is called a **Fallacy.** Let us consider a few common fallacies:

1. **Reasoning from Too Few Particulars.—**

Very often we make a mistake by considering only a few instances. For example, if we read in a newspaper that a Chinaman has been arrested for gambling and that other Chinamen are implicated, we may be drawing a wrong inference to conclude, without further evidence, that all Chinamen are gamblers.

2. **Reasoning Falsely from Cause to Effect or from Effect to Cause.—**

Another common error in reasoning is to suppose that one thing is the cause of another just because the two events happen together, or because one follows the other closely. This mistake is the basis of many superstitions.

Our failing in an examination, for instance, cannot be attributed to the fact that we wrote the examination on Friday the thirteenth. It would be equally ridiculous to argue that because we have failed in one examination held on Friday the thirteenth, therefore we shall fail in all examinations held on that date.

3. **Reasoning from False Analogy.—**

When we compare two or more instances and find that they are alike in a few ways, we may make a false assumption if we conclude that they are alike in every respect. For example, suppose we are arguing in favour of a hockey cushion for our school. We note that school A.

has an open-air rink, and that school B. in the same locality, has also an open-air rink. As our school is similar to schools A. and B. in a few respects, we conclude that our school ought to be treated in the same way. In this we may make a mistake, if we ignore the difference in the conditions of the three schools.

4. Reasoning so as to Ignore the Question at Issue.—

A common error in debate is to try to prove some other than the main point at issue. For example, the proposition under debate may be: "Resolved, that trusts are injurious to society". To prove only that trusts make it difficult for the man with small capital to engage in business, would be to ignore the main question at issue. We have emphasized one objection to trusts, but we have not thereby proved that trusts are an evil to all society.

5. Reasoning in a Circle.—

We have seen that, in deductive reasoning, we begin with some general truth and apply this to a particular case. A common error in this method of proof is to assume the truth of our first statement, or premise; to draw a conclusion from this; and then to use this conclusion in proving the truth of the original assumption. For example, slave owners used to argue that it was of no avail to educate negro slaves, because their degraded appearance and actions showed that they were meant to be slaves all their lives. They failed to take into account the fact that their own treatment of the slaves had contributed to making them what they were. Yet they assumed that the degraded condition of the slaves was a sufficient reason for not civilizing and educating the latter. This fallacy, from the process involved, is called **Reasoning in a Circle.**

6. Reasoning from a False Generalization.—

Another error in deductive reasoning is to take for granted, as beyond and above proof, some general conclusion, and then to use this conclusion as a basis for further application. For example, the oft-quoted generalization, "All men are created equal", is not true in all its phases. Does the equality consist in inherited instincts, in physical qualities, in mental and moral attributes, or in opportunity? We should be cautious, therefore, in the accepting of any generalization as a basis of argument.

EXERCISE

Taking either the affirmative or the negative side, be prepared to debate on one of the following propositions:

1. That labour-saving machines have been an advantage to the farmers of Ontario.
2. That all retail stores should close at six o'clock the year round.
3. That the sacrifices made to discover the North Pole were out of proportion to the results gained.
4. That athletics should be a recognized part of the curriculum of all High Schools in Ontario.
5. That greater efforts should be made to convert immigrants into good Canadian citizens.

VI

VARIETY

THE POSSIBILITY AND THE NEED OF VARIETY

The English language is varied in its vocabulary and in its structure. It contains hundreds of groups of synonyms to help us to express the distinctions in thought that we wish to make. Sentences may be put in the form of statements, questions, commands, or exclamations.

There are short and long sentences; loose, periodic, and balanced sentences. Each of these forms has a special value to correspond with the writer's idea and purpose. Paragraphs, too, are flexible instruments in our hands, if we only learn to write them effectively. We have introductory, transitional, developing, and summarizing paragraphs. A topic sentence may be placed near the beginning or at the end. There are, also, many methods by which paragraphs may be developed.

VARIETY IN THE USE OF WORDS

At times there are cases where the repetition of words and phrases is justifiable, as, for instance, when we wish to gain in clearness, or emotional effect. Very often, too, repetition of a word adds emphasis to the idea, as in the following:

It is Canadian energy; it is Canadian brawn; it is Canadian enterprise; it is Canadian hope, and Canadian resource, ready to overcome every difficulty, that is making itself felt in that, the last Great West, and the mighty New North of this continent.

Sir George E. Foster—Canadian Addresses
By permission

Usually, however, we should strive after variety in our vocabulary. Many of us become enslaved to a few favourite expressions. Everything large, or pleasing, or exciting, for instance, we are prone to describe as "great". In so doing, we fail to draw upon the resources of our vocabulary. By an accurate choice of words in keeping with the context, we give precision and freshness to our style.

EXERCISE

Rewrite the following sentences, avoiding the unnecessary repetition of words:

(1) Many beautiful maple trees add to the beauty of this street. (2) It did not take us long to get our things on and get

started. (3) On the north side of the main hall are two doors leading into the north class-room, one door leading into each cloak-room, and two doors leading into the north-west class-room. (4) When the performance was over, we looked over the Process Building. (5) To have a successful garden, it is necessary to have a good, rich soil. (6) As the time passed swiftly by, it was soon time for us to leave. (7) We had been taking our time, and taking in all of Nature's beauty. (8) It was great to see the great, fiery ball of the sun sink below the horizon. (9) Quite a distance from the road stands quite an old house that is quite attractive. (10) Shakespeare is remarkable for the profundity of his knowledge of the virtues and of the vices of different types of human nature.

VARIETY IN SENTENCE STRUCTURE

The best writers adapt the form of the sentence to suit the thought. To gain finish, or force, or dignity, or cadence, they use the periodic form; to mention descriptive details, to expand a previous statement, or to convey the impression of easy informality, they employ the long, loose sentence; to state briefly and plainly the topic of a paragraph, to give a concise summary of results, to ensure unity and vigour, to impart swift movement to narrative, they adopt the short form; to point out a marked contrast, they prefer the balanced structure.

EXERCISE

Read carefully the following passage, noticing the variety in the structure of the sentences:

As to the wealth which the Colonies have drawn from the sea by their fisheries, you had all that matter fully opened at your bar. You surely thought these acquisitions of value, for they seemed even to excite your envy; and yet the spirit by which that enterprising employment has been exercised ought rather, in my opinion, to have raised your esteem and admiration. And pray, Sir, what in the world is equal to it? Pass by the

other parts, and look at the manner in which the people of New England have of late carried on the whale fishery. Whilst we follow them among the tumbling mountains of ice, and behold them penetrating into the deepest frozen recesses of Hudson Bay and Davis Straits, whilst we are looking for them beneath the Arctic Circle, we hear that they have pierced into the opposite region of Polar cold, that they are at the Antipodes, and engaged under the frozen Serpent of the South. Falkland Island, which seemed too remote and romantic an object for the grasp of national ambition, is but a stage and resting-place in the progress of their victorious industry. Nor is the equinoctial heat more discouraging to them than the accumulated winter of both the poles. We know that whilst some of them draw the line and strike the harpoon on the coast of Africa, others run the longitude and pursue their gigantic game along the coast of Brazil. No sea but what is vexed by their fisheries; no climate that is not witness to their toils! Neither the perseverance of Holland, nor the activities of France, nor the dextrous and firm sagacity of English enterprise, ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people—a people who are still, as it were, but in the gristle, and not yet hardened into the bone of manhood. When I contemplate these things; when I know that the Colonies in general owe little or nothing to any care of ours, and that they are not squeezed into this happy form by the constraints of watchful and suspicious government, but that, through a wise and salutary neglect, a generous nature has been suffered to take her own way to perfection; when I reflect upon these effects, when I see how profitable they have been to us, I feel all the pride of power sink, and all presumption in the wisdom of human contrivances melt and die away within me. My rigour relents. I pardon something to the spirit of liberty.

Burke—On Conciliation with America

Classify the sentences as:

(1) Short, long, periodic, loose, or balanced. Point out any particularly effective use of the various types.

(2) Assertive, interrogative, imperative, or exclamatory.

EXERCISE

Rewrite the following passage so as to give it greater variety.

I am going to tell you how to furnish a dining-room. The first thing to do is to secure a dining-room suite made of mahogany or any kind of wood you choose. In the centre of the room I would place the round table. At the head of the table, I would place the arm-chair, and around the room the other chairs. In the north-east direction of the table I would place up against the north wall the buffet, and in the north-west direction of the table up against the north wall, I would place a china cabinet full of all kinds of chinaware. Then I would have a serving table, and it would be placed in any convenient place after use.

VII

ORAL COMPOSITION—THE CONCLUSION

A real difficulty is felt by every speaker in concluding an address. To stop abruptly surprises the audience and leaves the impression of incompleteness. To rehearse in detail what has already been said wearies the listeners and destroys the force of a speech. Both these mistakes may be avoided if we bring a speech to its close in one of the following ways:

1. By a concise summary of the main points in the development of our theme.—

The following passage is an apt illustration of this method:

It is for these reasons—because I believe it to be in conformity with the enlarged and comprehensive spirit of the British Constitution—that these disqualifications should no longer exist; because I rejoice in the opportunity of making reparation for the injuries and persecutions of former times; because

I think the Jew has fairly earned the privileges which it is proposed to extend to him, by patience and forbearance, by tried fidelity and loyalty; but above all, because I am a member of a Christian people, because I am a member of a Christian legislature, I will perform an act which I believe to be in strict conformity with the spirit and precepts of the Christian religion. We are commanded by that religion, as the condition of our own forgiveness, to forgive those who have trespassed against us. That duty is not in this case imposed upon us; but there is another duty as sacred in point of moral obligation, and more trying to human pride, namely, that we should forgive those against whom we have trespassed. Sir, I shall give my cordial support to the bill before the House.

Sir Robert Peel—The Removal of the Disabilities of the Jews

2. By an emphatic re-statement of the topic.—

And so we stand in a great cause, on the eve of great events. We have to preserve the British Empire. It would be a terrible calamity if anything should happen that would make the peoples of the British Empire hesitate at such a juncture. The British Empire must be saved.

Lt. Gen. Sir Arthur W. Currie—August, 1918

3. By such a strong appeal to the sense of right in an audience, or to their enthusiasm, as will lead to thought or action.—

The main question is the question which I have pointed out, the question of naval defence. Sir, I think I may appeal with some show of reason and of expectation and hope to the decision which we have taken upon that question. It is based, not upon the alleged decadence of Great Britain; it is based upon the broader principles of the development of the young daughter nations. Sir, Canada is no longer a colony in the ordinary sense of that word. Canada passed from the state of being a colony to nationhood, and passed without any change or break in her allegiance. The British Empire to-day is a galaxy of young nations, active, bright, enterprising, and ardent. They must realize that nationhood carries with it more duty

than the colonial state. They must realize that, being nations, they must assume new obligations, and one of these obligations is the defence of our country, is the defence in our own waters by a fleet, built, I repeat, by Canadian labour, as far as it can be done, manned by Canadian men, under the control and the responsibility of the Canadian Government, of the Canadian Parliament, of the Canadian people.

Sir Wilfrid Laurier—May, 1913

Whatever may be the form of a conclusion, the main essential is that it should bring our remarks to a convincing close. Our final statements ought, naturally, to remain longest fixed in the minds of an audience. We cannot hope for this if we do not make our concluding thoughts worthy of remembrance.

EXERCISE

Be prepared to speak on one of the following topics:

1. What we Owe to the British Navy
2. What Agriculture Has Done for Canada
3. Why I Honour the Labouring Man
4. What I Hope to Gain from my Education
5. My Ideal of a Great Woman.

CHAPTER VI

I

SUSPENSE AND SURPRISE

One of the main sources of interest in a story, and sometimes, also, in a description, is the fact that the reader or the hearer is kept uncertain, or in **Suspense,** as to what the conclusion will be. Indeed, if the outcome of a narrative be too soon divulged, there may be little inducement to read or to listen further.

Another device by which interest is added to narrative is that of **Surprise.** The conclusion of a story that ends exactly as one has expected it to end is likely to be flat. On the other hand, we should avoid introducing so great a surprise that the close of a story is illogical. One of the features that make so-called "dime novels" ridiculous is the fact that the leading character is often abruptly rescued from a situation in which deliverance seems impossible. The closing incidents of the story are contrary to experience; the whole effect is unnatural and absurd. The following passage both keeps the reader in suspense and introduces a reasonable surprise at the end:

Our encounter was of a tall, stoutish, elderly gentleman, a little grizzled, and of a rugged but cheerful and engaging countenance. He sat on a hill pony, wrapped in a plaid over his green coat, and was accompanied by a horsewoman, his daughter, a young lady of the most charming appearance. They overtook us on a stretch of heath, reined up as they came alongside, and accompanied us for perhaps a quarter of an hour before they galloped off again, across the hillside to our left. Great was my surprise to find the unconquerable Mr. Sim thaw immediately on the accost of this strange gentleman, who hailed him with

a ready familiarity, proceeded at once to discuss with him the trade of droving and the prices of cattle, and did not disdain to take a pinch from the inevitable ram's horn. Presently I was aware that the stranger's eye was directed on myself; and there ensued a conversation, some of which I could not help overhearing at the time, and the rest has been pieced together more or less plausibly from the report of Sim.

"Surely that must be an *amateur drover* ye have gotten there?" the gentleman seems to have asked.

Sim replied, I was a young gentleman that had a reason of his own to travel privately.

"Well, well, ye must tell me nothing of that. I'm in law, you know, and *tace* is the Latin for a candle", answered the gentleman. "But I hope it's nothing bad."

Sim told him it was no more than debt.

"Oh, Lord, if that be all!" cried the gentleman; and, turning to myself, "Well, Sir", he added, "I understand you are taking a tramp through our forest here for the pleasure of the thing?"

"Why, yes, Sir", said I; "and I must say I am very well entertained."

"I envy you", said he. "I have jogged many miles of it myself when I was younger. My youth lies buried about here under every heather-bush . . . But you should have a guide. The pleasure of this country is much in the legends, which grow as plentiful as blackberries". And directing my attention to a little fragment of a broken wall no greater than a tombstone, he told me, for an example, a story of its earlier inhabitants. Years after it chanced that I was one day diverting myself with a Waverley Novel, when what should I come upon but that identical narrative of my green-coated gentleman upon the moors! In a moment the scene, the tones of his voice, his northern accent, and the very aspect of the earth and sky and temperature of the weather, flashed back into my mind with the reality of dreams. The unknown in the green coat had been the great Unknown. I had met Scott; I had heard a story from his lips.

Stevenson—St. Ives
London: William Heinemann

What features in the character of Sir Walter Scott, as you know it, are introduced in the early part of this incident to make the conclusion seem natural?

EXERCISE

Study the picture—"The Lone Wolf". What is the season? What is the time of day or night? Note the details of the scene. Account for the wolf's being alone.

Write the story that the picture suggests to you.

ORAL COMPOSITION

EXERCISE

Tell the class a short story based on one of the following chains of details:

1. A desperate attack by the Germans on a trench held by Highlanders—The Highland Regiment discouraged—A brave piper.

2. A girl, blind and poor, plays the piano on a summer evening, as her brother listens—A stranger passing in the street hears, and quietly enters the room—He plays.

3. A cold winter night—A slippery pavement—A fast-moving car—An elderly gentleman—A newsboy.

4. A teacher leaves a class-room—Disorder begins—The teacher suddenly returns.

5. War—A combined gas and infantry attack—A British force hard-pressed—Telephone communications cut—A gallant bugler.

II

ELEGANCE

MEANING OF ELEGANCE AND WAYS OF ACQUIRING IT

Elegance may be defined as that distinguishing quality of style which pleases the taste. In other words, elegance is beauty, or grace, or charm, resulting from perfect pro-

The Lone Wolf —*Kowalski*

By permission of The Perry Pictures Company, Malden, Mass.

priety, and, of course, it implies the absence of anything likely to produce a disagreeable sensation. It must be recognized, however, that standards of taste vary according to the individual and to the age in which he lives.

It is difficult to lay down mechanical rules for the acquiring of this quality. A first essential, no doubt, is refinement in the thoughts we express. A second requisite is the clothing of these ideas in appropriate words—words used by the best speakers and writers of English, words that are fresh, words that do not exaggerate, words that express delicately the beauty of the thought to be conveyed, words that are **euphonious,** or pleasing in their vocal effect. No discriminating reader, for instance, could fail to feel the beauty of this passage:

> The colour of the leaves deepened, and there came a season of beauty singular and sad, like a smile left upon the face of the dead summer. Over all things, near and far, the forest where it met the sky, the nearer woods, the great river, and the streams that empty into it, there hung a blue haze, soft and dream-like. The forest became a painted forest, with an ever-thinning canopy and an ever-thickening carpet of crimson and gold; everywhere there was a low rustling underfoot and a slow rain of colour. It was neither cold nor hot, but very quiet, and the birds went by like shadows—a listless and forgetful weather, in which we began to look, every hour of every day, for the sail which we knew we should not see for weeks to come.
>
> *Mary Johnston—To Have and to Hold*
> *By permission of the Author*

(1) What season of the year is here described? (2) Point out some of the beautiful features of the season noted by the writer. (3) What special characteristic does the writer make you feel? (4) Is the movement of the passage rapid or slow? (5) An appeal to different senses gives variety to description—what senses are appealed to here? (6) How is the effect on each of these in keeping

with the spirit of the passage? (7) How would you describe the extract as to effect of sound? (8) Comment on the figures used. (9) How is the spirit of the season made to harmonize with that of the author?

In contrast with the foregoing example of beauty in writing, let us now observe some of the offences against good taste.

EXERCISE

A. Improve the diction of the following sentences where it is contrary to good usage:

(1) Entre nous, I do not believe him. (2) I don't know the gent. (3) He kicks at every suggestion I make. (4) He was enthused at the idea of becoming an aeroplanist. (5) She left quite unbeknown to me.

B. The use of high-sounding, but tawdry, language, may be compared to the wearing of paste diamonds. It is showy, but vulgar.

Re-cast the following sentences so as to remove the objectionable expressions:

(1) The services of our medical adviser were called into requisition. (2) I don't believe in giving beggars pecuniary assistance. (3) Has your friend intimated his intention of departing? (4) The table fairly groaned with the tempting viands. (5) Silence reigned supreme in the room.

C. Hackneyed, or overused, language, like an out-worn garment, can hardly be attractive. Freshen the wording of the following sentences:

(1) In her new dress the child made a very pretty picture. (2) That experience made me a sadder but wiser boy. (3) I consider it a worth while book. (4) He was gone in less time than it takes to tell it. (5) The erection of the library filled a long-felt want.

III

EXPOSITION BY DESCRIPTION

Ordinary exposition is abstract in its nature. Hence, to make an explanation more vivid and interesting, we may have recourse to description or narrative. Of the former, the following are typical examples:

THE EXPOSITION OF A PROCESS

Shops, factories, and private residences are over-shadowed by tall, gaunt, and ugly buildings, where the grain is stored away to await the call of ships from all parts of the world. Long, writhing trains of big box-cars, with the sides bulging outward under the pressure of the grain within, are drawn into the gloomy depths of the buildings. Huge shovels empty the wagons of their contents into spacious boxes, or hoppers, to be weighed. Then the grain is hoisted to the top of the building by means of what is called a conveyor. This is an endless pair of chains, to which narrow, trough-like receptacles (rather like the scoops of a dredge) are attached at intervals. As they round the bottom corner of the ladder, they scoop up the wheat, and carry it to the top, to empty it out, as they round the upper point, into another conveyor, which carries it away at that height. So the endless chains turn, and the troughs scoop up the wheat, rise to the top, tip it out, and go down again, each in turn. If we are lucky enough to be allowed to go to the top of the building and enter the storehouse, we shall see something interesting.

To see the wheat drawn up in shovelfuls by the troughs is nothing like so fascinating as to see it all fall down again in a great waterfall of grain, or, as we should say, a grain-fall.

The wheat is being raised to be put into deep receptacles like deep wells, so deep, indeed, that when we stand at the top and peer into them, we cannot see the bottom. Up here, when the machinery is set in motion, an endless belt bearing a great ridge of grain on it moves along. This is the grain which is being continually brought up and emptied out by the troughs.

The endless band, piled with grain, comes along and lets the load fall down into the wells; we can hear it go in a rattling cascade. When the sun shines through the roof, it lights up the piles of grain and makes them glitter like heaps of golden beads. Sometimes several wells are being filled at the same time by as many wheat-laden bands, and then the noise is deafening, just like that of a waterfall, while the dust rises up like spray.

Now come down on the next floor to see what happens to the wheat. Here there are further huge boxes as big as a room, not square right down to the bottom, but running into points like tops. These are called hoppers, and are filled with the grain. A ship outside down below is waiting to be loaded. The man in charge of this floor weighs the grain, for the whole of this enormous top, or hopper, is swung upon a balance; when it dips, a bell rings to show that the weight has been taken, then the stopper at the point of the top is withdrawn, and with a loud roar the grain flies out in a spout into the hold of the ship, which is open directly below. So the work goes on gaily; and the wheat marches upstairs, is stored and weighed, and let loose automatically and continuously, and ever the streams of golden grain pour forth to the waiting people.

F. A. Talbot—The Canadian Pacific Railway
By permission of The Macmillan Company of Canada, Limited

Select from the foregoing three examples of: (1) Concrete diction. (2) Figurative language. (3) The simple explanation of technical terms.

THE EXPOSITION OF CHARACTER

Without, the slow, rich stillness of a summer's morning; the wickering "m-a-a-a" of sheep; the stealthy hail of curlews; the hum of bees; and the whole sleepy murmur of a sluggard summer day.

Within, a cold, dead room, uncared, unkempt, barren with all the bleak discomfort of a womanless home; and on the floor, huddled his length, a little man.

Lying there in the dust and deadness, on the edge of a slant sunbeam, he slept noisily. His shirt, open at the neck, discovered a meagre throat; one careless arm shrouded his face; and

the black mask of a bottle, glinting from his pocket, betrayed him. At his head, lying in a pool of sun, absorbing light as only a dog knows how, was a veteran collie, whose gray-flecked muzzle lay along the boards, while her eyes blinked large, eternal love, as they rested on their God, Hero, Ideal of the Perfect Being, thus sleeping off his debauch.

Alfred Ollivant—Owd Bob
By permission of the Author

(1) From the foregoing description, what impression do you form: (*a*) Of the room? (*b*) Of the man? (*c*) Of the dog? (2) What purpose is served by the first paragraph? (3) What is the effect of the omission of verbs in the first two paragraphs? (4) Select what you consider five of the most striking words in the passage. (5) Point out one effective metaphor. (6) Where does the author employ irony?

WRITTEN COMPOSITION

EXERCISE

Make clear by description the nature of the process or operations you have seen at one of the following places: (1) A Saw-mill. (2) A Factory. (3) An Aerodrome. (4) A Mine. (5) A Power House.

ORAL COMPOSITION

EXERCISE

Examine the picture—"The Saffron Cake". Is the home that of great or of humble people? What does the father's occupation appear to be? Have you any indication as to whether the mother is or is not thrifty and careful? What feelings are indicated by the expression on the face of: (*a*) The father? (*b*) The mother? Are the children interested? Do they respect their parents?

Give the class a description of the scene pictured here so as to bring out the character of the home.

The Saffron Cake — *Stanhope W. Forbes, R.A.*

By permission of Walter Judd, Limited

IV

ELEGANCE—MELODY

That quality in language which makes it pleasing to the ear is known by several names, of which **Melody** and **Euphony** are among the commonest. Certain passages make a decidedly stronger appeal to the ear than do others. Let us learn in detail the means by which they do this.

Examine the following:

> The full moon rose as bright behind me as a patin of pure silver, casting on the snow long shadows of the few things left above: burdened rock and shaggy foreland, and the labouring trees. In the great white desolation, distance was a mocking vision; hills looked nigh and valleys far, when hills were far and valleys nigh. And the misty breath of frost, piercing through the ribs of rock, striking to the pith of trees, creeping to the heart of man, lay along the hollow places, like a serpent sloughing.
>
> *R. D. Blackmore—Lorna Doone*

If this passage is read aloud, the recurrence of metrical accent is approximately, though not absolutely, regular. Such a recurrence of accent gives to prose **Rhythm,** or the smooth flow of sound. The work from which the example is quoted is very remarkable throughout for the presence of this quality. Selections, too, might readily be made from the works of Dickens, Charles Kingsley, and others, to illustrate the nature and the effect of rhythm. In oratory, moreover, much of the beauty of many lofty passages is due to the rhythmic movement of the language.

The Rise and the Fall of the voice, particularly in cases of balanced structure, is another device for gaining melody. The gentle fall at the end is termed **Cadence.**

Read carefully the following:

O eloquent, just, and mighty Death! Whom none could advise,| thou hast persuaded; what none hath dared,| thou hast done; and whom all the world hath flattered,| thou only hast cast out of the world and despised; thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of men,| and covered it all over with these two narrow words, *Hic jacet.*

Sir Walter Raleigh—History of the World

A natural reading of this sentence will show that, wherever a vertical line is placed, we have the culmination of a **rise**, after which the **fall**, or **cadence**, begins. Note particularly the balanced structure of the sentence, a structure which, as indicated, readily lends itself to cadence.

A third device, used sparingly in prose, is **Alliteration**, or the repetition of the same letter or sound at the beginning of two or more words in close or immediate succession. The repetition of the initial "s" in the following sentence, is a good example:

Into the surge they rushed, and Argo leapt the breakers like a horse, till the heroes stopped all panting, each man upon his oar, as she slid, into the still broad sea.

Kingsley—The Argonauts

Finally, we might generalize by saying that we must always seek pleasing combinations of sound, and avoid whatever is jarring to the ear. Note how melody is lost through this fault in the following sentences:

1. She questioned the *credibleness* of the story—The use of a harsh word.

2. I was *quite excited* at the *sight*.—The repetition of a sound.

3. They were unconscious of *having been giving* pain. —The employment of a clumsy construction.

4. Must *not he* go? The awkward arrangement of a sentence. Compare: Must he not go?

EXERCISE

A. Examine carefully the following passage, and point out devices used by the author to secure melody:

A change, unusual as unwholesome, came over the bright blue of the sea. No longer did it reflect, as in a limpid mirror, the splendour of the sun, the sweet silvery glow of the moon, or the corruscating clusters of countless stars. Like the ashen-gray hue that bedims the countenance of the dying, a filmy skin appeared to overspread the recent loveliness of the ocean surface. The sea was sick, stagnant, and foul; from its turbid waters rose a miasmatic vapour like a breath of decay, which clung clammily to the palate and dulled all the senses. Drawn by some strange force from the unfathomable depths below, eerie shapes sought the surface, blinking glassily at the unfamiliar glare they had exchanged for their native gloom—uncouth creatures bedight with tasselled fringes like weed growths waving around them, medusae with coloured spots like eyes clustering all over their transparent surface, wriggling worm-like forms of such elusive matter that the smallest exposure to the sun melted them, and they were not. Lower down, vast pale shadows creep sluggishly along, happily undistinguishable as yet, but adding a half-familiar flavour to the strange, faint smell that hung about us.

Frank T. Bullen—Idylls of the Sea
By permission of Thomas Nelson & Sons, Ltd.

B. Explain why the following sentences are disagreeable in sound, and re-cast them so as to make them more euphonious:

(1) He really acted remarkably tactfully. (2) I have never seen so terrible a scene. (3) One cannot but be impressed by observation of the regularity of the movements of the stars. (4) He awaited the belated train. (5) He has the good fortune, that, to succeed, he has only to try. (6) I felt gratitude to and admiration of my teacher. (7) Is not it a shame? (8) The exhibition explains the extensive use of the invention. (9) The most of his writings to me appear positively fascinating. (10) That was all for which he asked.

V

ARGUMENT—REFUTATION

THE MEANING AND THE IMPORTANCE OF REFUTATION

In arguing we must not rely merely on having a well-developed case of our own. An opponent might then cause us consternation by advancing some trifling point that we had overlooked, and, consequently, were unprepared to meet. Nor will it suffice to destroy the arguments of opponents without advancing our own contention. We cannot prove ourselves to be all right by showing that the other side are all wrong. We must be constructive as well as destructive. Constructive methods of argument, we have already noted. Let us now study destructive methods; in other words, the methods of **Refutation,** or disproof.

COURTESY AND FAIRNESS

The purpose of debate, let us recall, is to get at the truth. If we win, we must win fairly. Courtesy toward those who oppose us is obligatory. There should be no bullying or blustering, no anger, and only the mildest sarcasm, if any. We must impute absolute honesty of intention to our adversaries. We may charge them with having insufficient authority for their statements, with advancing weak arguments, or with drawing incorrect conclusions, but we ought not to allege deliberate deception on their part. This is not only considerate toward them, but is also more effective with the judges and with the audience. Hearers will be far more impressed by the quiet, modest, firm manner of an earnest seeker after truth, than by the sharp practices or by the noisy protests of a debater whose only purpose is to win at any cost.

PREPARATION FOR REFUTING

The necessity of studying and fully understanding the question under debate from the point of view of our opponents has been emphasized in previous lessons. Facilities for making such preparations have been indicated. In addition, however, to this preliminary research, we must, during the actual progress of a debate, follow very closely the remarks of opposing speakers. As far as possible, we should analyse their presentation of the subject. This analysis will enable us to classify the arguments they advance as positively irrefutable, weak, or strong. If we cannot meet an argument, the wise course is to concede at once the truth of an opponent's assertion; it is senseless to batter one's head against a stone wall. Moreover, the tactful concession of a point creates an impression of good judgment; unsuccessful opposition weakens our position. Weak arguments should be lightly brushed aside; strong arguments should meet with the full force of our opposition. To capture a stronghold, we must first demolish the main fortifications; then everything else will be easy.

METHODS OF REFUTATION

The method of refutation depends on the form of argument used by the opposing side. If they are arguing from authority, we may point out that the authorities are not well-known, or that they are not competent to speak decisively on the question, or that more reliable authorities dispute their contention. If our opponents are using circumstantial evidence, we may point out that the argument contains some fallacy, such as a generalization on too slight grounds or argument in a circle. In

addition, we may find some of the following devices helpful:

1. **Reductio ad Absurdum.**—The meaning of this Latin term is, in simple language, that we reduce an opponent's argument to an absurd application. For example, to show that the property qualification for members of parliament is unjust, the argument may be advanced that, in regard to political rights, all men should be free and equal. The absurdity of this may be made clear by pointing out that the application of such a theory to the case in question would entitle criminals or idiots to be parliamentary representatives.

2. **Enforcing the Consequence.**—During the Great War the argument was used against conscription that fighting was contrary to the religious principles of some men. To enforce the consequence of this we should show that war, in certain circumstances, is considered wrong by all religious men. Therefore, if we freed all the religious men from fighting in what we considered a just cause, we should be asking only irreligious men to sacrifice themselves for their country.

3. **The Dilemma.**—A **Dilemma** is a method of argument in which an adversary is caught between two difficulties; alternatives are presented to him, each of which is conclusive against him. For instance, in defence of war as a means of settling international disputes, a debater may contend that successful warfare increases trade and commerce. His opponent at once asks the question: "Does successful warfare give the victor greater markets?" If the question is answered in the negative, the point is lost; if an affirmative answer is given, it will be shown that, by destroying a hostile state, we lose the possibility of trading with that state, and that, consequently, we have a smaller instead of a greater market.

4. **Residues.**—By the method of **Residues,** a debater reduces the matter in dispute to two or more possibilities. He then demolishes all but one of these, the one he himself favours. The eminent scientist, Thomas Huxley, in supporting the theory of evolution, points out three possibilities as to the past history of Nature:

(1) That phenomena of Nature similar to those of the present world have always existed.

(2) That the present state has had only a limited duration, and that, at some period in the past, it came suddenly into existence.

(3) That the present state has had only a limited duration, but that it has arisen naturally from a series of evolutions.

Of these three possibilities he demolishes the first two and leaves only the third standing.

WHERE AND HOW TO INTRODUCE REFUTATION

The question is often asked as to where and how refutation should be introduced. No absolute answer can be given. If, on opening a speech, we find that an opponent has advanced very strong arguments and has won the sympathy of the audience, we must plainly try to demolish his arguments before proceeding to build up our own case. We should, however, show tact in doing this, so as not to come too strongly into conflict with the views that the audience now entertain. On the other hand, if the arguments of an opponent are weak, we may postpone refutation until we have established our own position. Whichever method we use, there should be no sharp division between refutation and the constructive part of our speech. The speech should present itself as a unified whole, with a close connection between all its parts.

EXERCISE

The following are suggested as topics for debate:

1. That the Belgians, in 1914, would have better consulted the interests of their country by allowing the Germans to pass through it unopposed.

2. That a law should be passed enforcing the principle of the eight-hour day in Canada.

3. That Canadians should continue to receive titles from the King for valuable services to the state.

4. That the awarding of scholarships is detrimental to the best interests of education.

5. That the sons of farmers in Ontario should take a course at the Ontario Agricultural College or some similar institution.

VI

ELEGANCE—HARMONY

Melody is that quality in language which makes it pleasing to the ear; **Harmony** is the imitation of sense in sound. To harmony as a means of securing force, our attention has already been drawn. This quality, however, sometimes contributes to the beauty of a passage.

EXERCISE

Study carefully the following extract, and point out those parts which, through harmony, make it appeal to the reader's taste:

Suddenly the notes of the deep-labouring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make

the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accordant notes and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn concords! It grows more and more dense and powerful; it fills the vast pile and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven; the very soul seems rapt away and floated upwards on the swelling tide of harmony.

Washington Irving—Westminster Abbey

VII

SOME QUALITIES DESIRABLE IN A SPEAKER

It must always be remembered that a speaker's personality is of prime importance in contributing to the failure or to the success of his efforts. It can hardly be expected, for instance, that a person who has no confidence in himself should sway the opinions of others. Hence, the speaker must free his mind of any foolish notion that he cannot possibly succeed, or that an audience will never be interested in his remarks. On the contrary, he should exert himself to the utmost to gain a complete mastery of his subject; no detail of preparation should be neglected. With the material of his address well in hand, he should place it before his hearers in a firm and confident manner.

Earnestness is a highly desirable quality in one who would lead others to believe as he believes. Slovenly deportment on the platform—a careless, lounging attitude; indistinct enunciation or incorrect pronunciation; speaking in a dull, monotonous, unmodulated voice—all these

must be scrupulously guarded against. Any suspicion that a speaker is trifling with his audience by the making of flippant or otherwise unbecoming remarks, or by the uncalled for narration of humorous incidents, will at once lower the tone of an address and lose the serious interest of those whom we wish to influence. Absolute sincerity of purpose and manner should characterize a person who aims at convincing others.

A sympathetic understanding of his audience is perhaps the fundamental requisite of a good speaker. Even in conversation, we cannot hope to please unless we put our remarks in such a form as will make them acceptable to a listener. Obviously, this forbids a loud, or boasting, or domineering manner. Reasonable people are offended, not persuaded, by bluster. Quiet, modest firmness is an effective argument in our favour. We should be especially on our guard against saying anything that will displease the taste or hurt the feelings of those who favour us with their time and attention. To show irritation or loss of temper is a most damaging confession of weakness. Without sacrificing in any way the demands of our subject, or our personal convictions, we must strive to keep our audience in a bright, happy, sympathetic frame of mind. In other words, we should combine firmness with tact.

The following passage is a good example of tactful appeal to the sentiment of those addressed:

I thank you with all my heart for the warmth of the reception you have given me, and I can assure you that the acclamations with which you have greeted me will be heard in France. I know the services rendered by Canada in France. Your soldiers have fought beside our soldiers, and many have died in the fight we are waging. They have always shown indomitable courage, and in them Canada has done her duty.

Your Canadian soldiers have won the admiration of France. I have seen your men in action; they are courageous, they are

indomitable and marvellous, they despise death, and their bravery is only equalled by that of the soldiers of France.

I thank you for the demonstration you have given me, and I am happy that I have been able, during my stay on this continent, to come up to this great city of Montreal for a few hours, to meet a people who show us so warmly that we in France have a place in their affections. All I can say is, and I say it with all my heart, "Vive le Canada!"

Marshal Joffre—May 12, 1917

Finally, we should call attention to the necessity for alertness in a speaker. His eyes and his mind must be continually on his audience. Are they interested? Do they understand? Do they disagree? If they are becoming wearied, some change of manner or of method must be introduced—a pause, a shifting of position, a suitable gesture, a modulation of the voice, a question to challenge their attention, an apt illustration, or an interesting anecdote. If they do not grasp the intended meaning, explanation must be simplified by further definition or examples. If they do not accept the speaker's views, the submitting of stronger evidence or the presentation of the case in a different aspect may win them over.

It is partly this necessity of adopting new devices according to the understanding and the feelings of an audience that makes the memorizing of a whole speech inadvisable. Another and more obvious objection to memorizing is the possibility of the speaker's forgetting some expression and thereby losing entirely the thread of his discourse. It may be well to commit to memory an introduction or a conclusion, the former so as to make an auspicious beginning, and the latter to ensure a strong ending. Even in these parts of an address, however, we must be prepared to adapt ourselves to the demands of the persons whose support we wish to gain.

EXERCISE

The following are suggested as suitable subjects for an address to the class:

1. How the life of the farmer has been improved in Ontario
2. Canada's place in the British Empire
3. What I owe to books
4. How can I be of service to Canada?
5. Is universal peace possible and desirable?

CHAPTER VII

I

EXPOSITION BY NARRATION

In the preceding Chapter we studied the method of explaining by means of description. **Narration,** also, may be used as an aid to exposition. Let us consider the following example:

No one has ever seen a fen-bank break without honouring the stern, quiet temper which there is in these men, when the north-easter is howling above, the spring-tide roaring outside, the brimming tide-way lapping up to the dyke-top, or flying over in sheets of spray; when round the one fatal thread which is trickling over the dyke—or worse, through some forgotten rat's-hole in its side—hundreds of men are clustered, without tumult, without complaint, marshalled under their employers, fighting the brute powers of nature, not for their employers' sake alone, but for the sake of their own year's labour and their own year's bread.

The sheep have been driven off the land below; the cattle stand ranged shivering on high dykes inland; they will be saved in punts, if the worst befall. But a hundred spades wielded by practised hands cannot stop that tiny rat-hole. The trickle becomes a rush, the rush a roaring waterfall. The dyke-top trembles, gives. The men make efforts, desperate, dangerous, as of sailors in a wreck, with faggots, hurdles, sedge, turf; but the bank will break; and slowly they draw off; sullen, but uncomplaining; beaten, but not conquered.

A new cry rises among them. Up, to save yonder sluice; that will save yonder lode; that again yonder farm; that again some other lode, some other farm far back inland, but guessed

at instantly by men who have studied from their youth the draining of lands which are all below the water-level, and where the inner lands, in many cases, are lower than those outside.

Kingsley—Prose Idylls

(1) What is the writer's real purpose in the foregoing passage? (2) Comment on the length and the form of the sentences in the second paragraph. (3) Show how force has been gained through the use of definite words, climax, and the structure of the sentences.

ORAL COMPOSITION

EXERCISE

Tell the class a short story to illustrate one of the following sayings:

1. A bird in the hand is worth two in the bush.
2. A stitch in time saves nine.
3. Too many cooks spoil the broth.
4. Discretion is the better part of valour.

II

DESCRIPTION IN NARRATION

Description for its own sake is a comparatively rare thing in prose. In Narration, however, one often employs descriptive touches to increase the clearness or to enhance the interest of a story. The following are examples of such uses:

1. To Give the Setting.—

The incidents of any Narration occur amid certain circumstances of place and time, certain scenes, which form the background for the story. This setting should harmonize with the incidents and throw into relief the characters of a narrative, so that the reader may visualize the action.

In this way the writer creates a suitable atmosphere, and thus prepares the reader for events about to happen. The following is an example of description used for this purpose:

Perhaps it was the look of the island, with its gray, melancholy woods, and wild stone spires, and the surf that we could both see and hear foaming and thundering on the steep beach—at least, although the sun shone bright and hot, and the shore birds were fishing and crying all around us, and you would have thought any one would have been glad to get to land after being so long at sea, my heart sank, as the saying is, into my boots; and from that first look onward, I hated the very thought of Treasure Island.

R. L. Stevenson—Treasure Island
By permission of Cassell & Co., Ltd., London, and McClelland & Stewart

(1) What is the speaker's impression of the island? (2) Mention details that contribute to this impression.

2. To Explain the Incidents.—

Another function of description in narration is to give a definite idea of the scene of action. For example, if we are recounting the story of a battle, it is essential to describe the place where the conflict occurred—the general aspect of the ground, its hills and valleys, its strategic points—so that the reader can clearly understand and relate the various parts of the struggle. Such is the purpose of the following extract:

Bruce must find a ground where the English cavalry would be useless. With that thought in mind, he cast about him and discovered with elation that within sight of Stirling Castle Heaven had supplied the very battle-ground of his desire. About one and a half miles south of Stirling he chose his position on an eminence facing south-east, from which direction must come the vast English army. At the foot of the slope ran a "burn" called the Bannock. On the south shore of the Bannock the ground was boggy and wooded and impassable for horses. On his right, at the west, was a hill destined to bear a name from

an incident of the battle. This position made his right and his front quite unassailable. To protect his left he employed a device which proved more destructive than he could have hoped. He dug ditches, or pits, at the bottom of the slope to the south-east of his position and concealed them with green turf, so that no eye could detect the deadly traps.....On the little hill to the right of the selected field he stationed his fifteen thousand camp followers, concealed from view; and it will be seen that even these harmless "gillies" had an important part of a novel kind to play on the day of the engagement.

J. E. Wetherell—Fields of Fame
By permission

(1) What battle-ground is here described? (2) What was Bruce's aim in selecting this ground? The writer has very clearly shown the strength of Bruce's position. Test this by describing the plan of the ground according to the details mentioned.

3. To Portray Character.—

The characters of persons who play a part in a story may be revealed by a description of their appearance and actions, as in the following passage describing John the Baptist:

Outwardly the man was rude and uncouth, even savage. Over a thin, gaunt visage of the hue of brown parchment, over his shoulders and down his back below the middle, in witch-like locks, fell a covering of sun-scorched hair. His eyes were burning bright. His right shoulder was naked, and of the colour of his face, and quite as meagre; a shirt of coarse camel's hair—coarse as Bedouin tent-cloth—clothed the rest of his person to the knees, being gathered at the waist by a broad girdle of untanned leather. His feet were bare. A scrip, also of untanned leather, was fastened to the girdle. He used a knotted staff to help him forward. His movement was quick, decided, and strangely watchful. Every little while he tossed the unruly hair from his eyes, and peered round as if searching for somebody.

General Lew Wallace—Ben Hur
By permission of Harper & Brothers, Publishers

What details in the foregoing suggest: (1) The manner of John's life? (2) His oriental environment? (3) His expectation of Christ's coming?

WRITTEN COMPOSITION

EXERCISE

Write a short account of one of the following, introducing such description as may be advisable:

1. A Rainy Day Spent Pleasantly
2. Threshing on the Farm
3. The Battle of Queenston Heights
4. An Adventure in the Woods
5. A Visit in the Country.

III

THE MINGLING OF FORMS IN COMPOSITION

There are, as we have learned, four common forms of composition—Narration, Description, Exposition, and Argument. It would, however, be a serious mistake not to recognize that these forms are frequently intermingled. For instance, we have just noticed that descriptive passages may be used to great advantage in Narration. In fact, in that type of composition which we call **Descriptive-Narrative,** a story is related mainly by means of Description. Both Narration and Description have been found valuable aids to Exposition, and the latter itself is the very basis of Argument. The fact that the various forms of speaking and writing may be thus commingled is very fortunate, since the greater freedom and ease this permits of tends to prevent any impression that our style is stiff or mechanical.

Let us now observe combinations of forms not hitherto noticed:

1. **Narrative Touches in Description.**—

What a façade is this! Here, massed in serried ranks, are scores of variously coloured marble columns, each one a monolith, and all possessing an eventful history. Some are from Ephesus, others from Smyrna, while others still are from Constantinople, and more than one even from Jerusalem. On one, the hand of Cleopatra may have rested; another may have cast its shadow on St. Paul; a third may have been looked upon by Jesus. St. Mark's is the treasure-house of Venice—a place of pride as well as prayer. Here was heaped up the booty which she gained from her repeated conquests. The Doge's Palace was the brain of Venice; the Grand Piazza was its heart; but this Cathedral was its soul.

John L. Stoddard—Venice
By permission of Geo. L. Shuman & Co., Publishers

(1) Point out narrative touches in the foregoing. (2) Comment on the form of the first sentence. (3) How has variety been gained in the fourth sentence? (4) What figure of speech is used in the last sentence?

2. **Reflection in Description.**—

Oh! that Deepole! Where the big creek took a great sweep around before it tore over the rapids and down into the gorge. It was always in cool shade; the great fan-topped elm trees hung far out over it, and the alders and the willows edged its banks. How cool and clear the dark brown waters looked! And how beautiful the golden mottling on their smooth, flowing surface, where the sun rained down through the over-spreading elm boughs! And the grassy sward where the boys tore off their garments, and whence they raced and plunged, was so green and firm and smooth under foot! And the music of the rapids down in the gorge, and the gurgle of the water where it sucked in under the jam of dead wood before it plunged into the boiling pool farther down! Not that the boys made note of all these delights accessory to the joys of the Deepole itself, but all these helped

to weave the spell that the swimming-hole cast over them. Without the spreading elms, without the mottled light upon the cool, deep waters, and without the distant roar of the little rapid, and the soft gurgle at the jam, the Deepole would still have been a place of purest delight, but I doubt if, without these, it would have stolen in among their day dreams in after years, on hot, dusty, weary days, with power to waken in them a vague pain and longing for the sweet cool woods and the clear brown waters. Oh, for one plunge! To feel the hug of the waters, their soothing caress, their healing touch! These boys are men now, such as are on the hither side of the darker river, but not a man of them can think, on a hot summer day, of that cool, shaded, mottled Deepole, without a longing in his heart and a lump in his throat.

Ralph Connor—Glengarry School Days
By permission of McClelland & Stewart, Publishers

(1) At what point in the foregoing passage does the reflective element begin? How does the writer show enthusiasm at the beginning of the paragraph? (3) Justify the repetition of the conjunction "and". (4) Select: (*a*) Expressions that enhance the beauty of the extract. (*b*) One example of harmony. (*c*) One effective figure of speech.

3. **Reflection in Narration.—**

All that day from morning until past sunset the cannon never ceased to roar. It was dark when the cannonading stopped all of a sudden.

All of us have read of what occurred during that interval. The tale is in every Englishman's mouth; and you and I, who were children when the great battle was won and lost, are never tired of hearing and recounting the history of that famous action. Its remembrance rankles still in the bosoms of millions of the countrymen of those brave men who lost the day. They pant for an opportunity of revenging that humiliation; and if a contest, ending in a victory on their part, should ensue, elating them in their turn, and leaving its cursed legacy of hatred and

rage behind to us, there is no end to the so-called glory and shame, and to the alternations of successful and unsuccessful murder, in which two high-spirited nations might engage. Centuries hence, we Frenchmen and Englishmen might be boasting and killing each other still, carrying out bravely the Devil's code of honour.

All our friends took their share and fought like men in the great field. All day long, whilst the women were praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard at Brussels were ploughing up their ranks, and comrades falling, and resolute survivors closing in. Towards evening, the attack of the French, repeated and resisted so bravely, slackened in its fury. They had other foes beside the British to engage, or were preparing for a final onset. It came at last; the columns of the Imperial Guard marched up the hill of Saint Jean, at length and at once to sweep the English from the height which they had maintained all day, and spite of all: unscared by the thunder of the artillery, which hurled death from the English line—the dark rolling column pressed on and up the hill. It seemed almost to crest the eminence when it began to waver and falter. Then it stopped, still facing the shot. Then at last the English troops rushed from the post from which no enemy had been able to dislodge them, and the Guard turned and fled. *Thackeray—Vanity Fair*

(1) In which paragraph of the foregoing passage do we find reflection? (2) What is the gist of the author's thought here? (3) Show that the third paragraph is arranged in order of climax.

WRITTEN COMPOSITION

EXERCISE

Study the picture"—The Battle of Vimy Ridge". What was the strategic importance of Vimy Ridge? What attempts to capture it had been made before the

The Battle of Vimy Ridge —*Major Jack, A.R.A.*

From the Collection of Canadian War Memorial Paintings, Ottawa

Canadian success? When did the Canadians take the Ridge? Describe the preparations for their attempt. What part did the artillery, as here represented, take in the battle? Write an account of the battle by the descriptive-narrative method.

IV

THE DESCRIPTION OF NATURE

For the purpose of study we may conveniently divide descriptions of nature into those of nature at rest and those of nature in movement. In the first case, we have merely to follow ordinary methods of portrayal, although the subject described may offer a greater scope for the treatment of form and colour, and for an appeal to the various senses; in the second case, a narrative element enters into the description.

1. **Nature at Rest.—**

Examine carefully the following passage:

Just beyond Helen Crag opens one of the sweetest landscapes that art ever attempted to imitate. The bosom of the mountains, spreading here into a broad basin, discovers in the midst Grasmere Water; its margin is hollowed into small bays with bold eminences, some of them rocks, some of soft turf that half conceal and vary the figure of the little lake they command. From the shore a low promontory pushes itself far into the water, and on it stands a white village, with the parish church rising in the midst of it; hanging inclosures, cornfields, and meadows green as an emerald, with their trees, hedges, and cattle, fill up the whole space from the edge of the water.

Just opposite to you is a large farmhouse at the bottom of a steep, smooth lawn embosomed in old woods, which climb half-way up the mountain side, and discover above them a broken line of crags, that crown the scene. Not a single red

tile, no flaring gentleman's house, or garden-walls, break in upon the repose of this little unsuspected paradise; but all is peace, rusticity, and happy poverty in its neatest and most becoming attire.

Thomas Gray—Journal of a Tour in the Lakes

(1) What word in the first sentence gives the main impression of this scene? (2) What is the general outline? (3) Show that details have been introduced in natural order. (4) What is the purpose of the last sentence? (5) How does the writer adapt his language to the scene he describes?

2. **Nature in Movement.**—

Nature in movement presents an ever-changing picture, which, none the less, may produce a unity of impression. It is through the skill with which we catch and portray the swift changes of scene that we must attain success in treating this type of subject. Examine the following description of a storm:

Soon the stars are hidden. A light breeze seems rather to tremble and hang poised than to blow. The rolling clouds, the dark wilderness, and the watery waste shine out every moment in the wide gleam of lightnings still hidden by the wood, and are wrapped again in ever-thickening darkness, over which thunders roll and jar and answer one another across the sky. Then, like the charge of ten thousand lancers, come the wind and the rain, their onset covered by all the artillery of heaven. The lightnings leap, hiss, and blaze; the thunders crack and roar; the rain lashes; the waters writhe; the wind smites and howls. For five, for ten, for twenty minutes—for an hour, for two hours—the sky and the flood are never for an instant wholly dark, or the thunder for one moment silent; but while the universal roar sinks and swells, and the wide, vibrant illumination shows all things in ghostly half-concealment, fresh floods of lightning every moment rend the dim curtain and leap forth; the glare of day falls upon the swaying wood, the reeling, bowing,

tossing willows, the seething waters, the whirling rain, and in the midst the small form of the distressed steamer, her revolving paddle-wheels toiling behind to lighten the strain upon her anchor chains; then all are dim ghosts again, while a peal, as if the heavens were rent, rolls off around the sky, comes back in shocks and throbs, and sinks in a long roar that before it can die, is swallowed up in the next flash and peal.

George W. Cable—Bonaventure
By permission of Charles Scribner's Sons, Publishers

(1) How does the foregoing description show progression in the changes indicated? (2) What details give the writer an appropriate background for his description? (3) What is the effect of the reference to the duration of time? (4) Show that the description works up to a climax. (5) Point out any other figures of speech employed. (6) Select good examples of the use of concrete language. (7) What expressions show the use of imitative harmony? (8) How is human interest given to the description?

WRITTEN COMPOSITION

EXERCISE

Write a short description of one of the following:

1. An Apple Orchard in Spring
2. A Landscape in Winter
3. The Pasture Field
4. A Sunset Scene
5. The Woods in Autumn.

EXERCISE

Describe one of the following:

1. A Blizzard in the Country
2. An Electric Storm at Night
3. A Wind Storm in the City
4. A Sun Shower
5. Sunrise (or Sunset) over the Water.

ORAL COMPOSITION

EXERCISE

Study the picture—"Before the Storm". What is the scene of the picture? What work is being done? Explain why this work must be done quickly. How does the artist show by the appearance of the sky that a storm is coming? Using any other details suggested, describe the scene represented.

V

WORDS—ANGLO-SAXON WORDS OR CLASSICAL DERIVATIVES

The commonest words of everyday speech, the names of ordinary household things and of simple actions, are of Saxon origin. These short native words form the foundation of our language. Since they are the first words we learn, they tend to be indelibly stamped on our memories, and hence to appeal strongly to us even in later years. Note how simple, yet how vivid and forcible, is the style of the following passage, describing the Valley of the Shadow of Death:

I saw then in my dream, so far as this valley reached, there was, on the right hand, a very deep ditch; that ditch it is into which the blind have led the blind in all ages, and have both there miserably perished. Again, behold, on the left hand, there was a very dangerous quag, into which even if a good man falls, he finds no bottom for his feet to stand on: into that quag King David once did fall, and had no doubt therein been smothered, had not He that is able plucked him out. The pathway was here also exceeding narrow; and therefore good Christian was the more put to it: for, when he sought, in the dark, to shun the ditch on the one hand, he was ready to tip over into the mire on the other; also, when he sought to escape the

Before the Storm —*Dupré*

By permission of George P. Brown & Co.

mire, without great carefulness he would be ready to fall into the ditch. Thus he went on, and I heard him here sigh bitterly; for besides the danger mentioned above, the pathway here was so dark, that ofttimes when he lifted up his foot to set forward, he knew not where, or upon what, he should set it next. About the midst of the valley I perceived the mouth of Hell to be; and it stood also hard by the way-side. And ever and anon the flame and smoke would come out in such abundance, with sparks and hideous noises, that he was forced to put up his sword, and betake himself to another weapon called All-prayer. So he cried, in my hearing, "O Lord, I beseech Thee, deliver my soul". Thus he went on a great while, yet still the flames would be reaching towards him. Also he heard doleful voices, and rushings to and fro; so that sometimes he thought he should be torn to pieces or trodden down like mire in the streets.

Bunyan—The Pilgrim's Progress

(1) Point out any words you recognize as classical derivatives in the foregoing passage. (2) Are there many in proportion to the length of the passage?

Our vocabulary, however, although largely native, is rich in words derived from Latin and Greek. These classical derivatives add variety to our diction. They also contribute to clearness by enabling us to make delicate distinctions in thought and feeling, as, for instance, by changing the native word "see" into the classical "perceive", or "contemplate", or "detect", or "discern". Again, although marked impressiveness may be gained by the use of simple language, as in Lincoln's speech (page 175), yet the general tendency is to employ the classical element in our vocabulary in order to add elegance and dignity to our style.

Examine carefully the following description of Joan of Arc, in which her fate is contrasted with that of David:

What is to be thought of her! What is to be thought of the poor shepherd-girl from the hills and forests of Lorraine,

that—like the Hebrew shepherd-boy from the hills and forests of Judea—rose suddenly out of the quiet, out of the safety, out of the religious inspiration, rooted in deep pastoral solitudes, to a station in the van of armies and to the more perilous station at the right hand of kings? The Hebrew boy inaugurated his patriotic mission by an act, by a victorious act, such as no man could deny. But so did the girl of Lorraine, if we read her story as it was read by those who saw her nearest. Adverse armies bore witness to the boy as no pretender: but so did they to the gentle girl. Judged by the voices of all who saw them from a station of good-will, both were found true and loyal to any promises involved in their first acts. Enemies it was that made the difference between their subsequent fortunes. The boy rose—to a splendour and a noonday prosperity, both personal and public, that rang through the records of his people, and became a by-word amongst his posterity for a thousand years, until the sceptre was departing from Judah. The poor forsaken girl, on the contrary, drank not herself from that cup of rest which she had secured for France. She never sang together with them the songs that rose in her native Domremy, as echoes to the departing steps of invaders. She mingled not in the festal dances at Vaucouleurs which celebrated in rapture the redemption of France! No! For her voice was then silent. No! For her feet were dust.

De Quincey—Joan of Arc

(1) Select the classical derivatives you recognize in this passage. (2) How does the number compare with that in the passage from *The Pilgrim's Progress?* (3) What difference do you note in the general effect of the two passages? (4) Compare or contrast the passages as to: (*a*) Simplicity. (*b*) Force. (*c*) Elegance. (5) In each case point out the means by which these qualities are secured.

In conclusion, we can give only the most general directions for the use of the two classes of words. We must at all times have regard for the demands of both

our subject and our readers or audience. If the thought we wish to express is of a lofty and noble character, if it is worthy of marked dignity of style, we may well employ a large proportion of classical derivatives, provided that those we are addressing are capable of understanding them. However, even subjects of this nature are sometimes treated very simply. On the contrary, for the purposes of everyday discourse, we should use such language as will be readily grasped by all readers and listeners.

VI

PERSUASION

The characteristic that distinguishes **Persuasion** from other Argument is that in Persuasion, we try not only to convince others, but also to lead them to act in accordance with our views. There is no great difference in the method of planning a persuasive speech from that employed in ordinary Argument. It is in the stronger and more direct appeal of Persuasion to the minds and the feelings—especially the latter—of our audience, that we make a distinction. A good example of the persuasive style is afforded by this passage:

> With such a territory as this to overrun, organize, and improve, think you that we shall stop even at the western bounds of Canada? or even at the shores of the Pacific? Vancouver's Island, with its vast coal treasures, lies beyond. The beautiful islands of the Pacific and the growing commerce of the ocean are beyond. Populous China and the rich East are beyond; and the sails of our children's children will reflect as familiarly the sunbeams of the South, as they now brave the angry tempests of the North.
>
> The Maritime Provinces, which I now address, are but the Atlantic frontage of this boundless and prolific region, the wharves upon which its business will be transacted, and beside

which its rich argosies are to lie. Nova Scotia is one of these. Will you, then, put your hands unitedly, with order, intelligence, and energy, to this great work? Refuse, and you are recreants to every principle which lies at the base of your country's prosperity and advancement; refuse, and the Deity's hand-writing upon land and sea, is to you unintelligible language; refuse, and Nova Scotia, instead of occupying the foreground, as she now does, should have been thrown back, at least behind the Rocky Mountains. God has planted your country in the front of this boundless region; see that you comprehend its destiny and its resources—see that you discharge with energy and elevation of soul, the duties which devolve upon you in virtue of your position. Hitherto, my countrymen, you have dealt with this subject in a becoming spirit, and whatever others may think or apprehend, I know that you will persevere in that spirit until our objects are attained. I am neither a prophet, nor a son of a prophet, yet I will venture to predict that in five years we shall make the journey hence to Quebec and Montreal, and home through Portland and St. John by rail; and I believe that many in this room will live to hear the whistle of the steam-engine in the passes of the Rocky Mountains and to make the journey from Halifax to the Pacific in five or six days.

Joseph Howe—The Construction of the Intercolonial Railway

(1) Point out in the foregoing an instance of the speaker's tact in addressing his audience. (2) How does he succeed in arousing enthusiasm for his project? (3) Select one strong figure of speech and one example of effective repetition. (4) Which part of the extract appeals to your sense of beauty?

EXERCISE

The following are suggested as suitable aims of a persuasive address:

1. As president of the Athletic Association in your school, try to induce every pupil to take an active part in the sports.

2. Make an effort to secure support in your school for some worthy charitable or philanthropic enterprise.

3. Make an address to your fellow pupils in which you advocate greater attention to the study of nature.

4. Suppose that you are invited to address your Local Municipal Council and appeal to them to make what you consider a much-needed improvement.

5. Try to persuade the members of your class to interest themselves in the reading of good books.

VII

THE LITERARY SOCIETY

ITS VALUE

From the point of view of the pupils, the Literary Society is the central organization of school life. It is a meeting-place for girls and boys, for teachers and pupils. In its open meetings it serves the useful purpose of bringing together the members of the Board of Education, the general public, the parents and their children, and the staff. Through the consequent communication of ideas, knowledge is spread of the school's accomplishments, and advisable improvements are discussed. Thus, the Literary Society creates a bond of sympathy between the school and the community.

For the pupils themselves, however, the Society has distinct advantages. It becomes the focus for the chief interests and activities outside the class-room. It gives a training in the conduct of public meetings; it makes possible the discussion of broader themes than can be considered in the ordinary lesson-periods; it introduces the pleasant element of social intercourse. In periods of national stress, such as that of the Great War, it becomes the centre of patriotic work. At all times it stresses forms

of culture—Literature, Music, Art—complementary to those of the daily routine. Moreover, the management of the Society and the training given in self-expression to those who take part in its affairs, develop tact, confidence, and general executive ability—qualities that prove invaluable in after life.

ITS ORGANIZATION

As far as possible, the Literary Society should include as its members all the pupils of the school. If any fee be charged, it should be so small that none will be debarred from membership. Preferably, there should be no fee at all.

The management of the Society should be put in the hands of a competent Executive. Such an Executive may be composed of the following officers: An Honorary President, a President, a Vice-President, a Secretary, a Treasurer, and a representative of each of the Forms in the school. It is generally advisable to make a teacher the Honorary President. Besides forming a link between the staff and the pupils, this gives the Executive the advantage of advice from a person of wider knowledge and maturer judgment than they themselves possess.

The President, as the word implies, acts as chairman at all general and committee meetings of the Society. Furthermore, he must assume a great share of responsibility for the general management of affairs. The Vice-President takes the place of the President in case the latter is, for any reason, unable to attend to his duties. The Secretary must keep an accurate record of the proceedings of all meetings, such a record being termed the **Minutes.** In addition, he should make all communications with other bodies, and reply, as instructed by the Society, to such communications as are received. The Treasurer

is in charge of financial affairs; the fees collected from members and the receipts from entertainments are in his keeping. From the money thus obtained, he must pay all expenses incurred by the Society. It is essential that he should keep his accounts in a business-like way and that, at the close of the year, he should have them audited according to directions, and passed as correct by the Society.

Finally, the representatives of the various Forms should see to it that the pupils in their own class are taking their full share in the general activities. In every Form there are talented, but very modest, pupils, whose ability does not become known except through the medium of the Form representative. This representative should be, also, the person who informs the central Executive of the attitude of his Form toward any measure contemplated or passed by the Society. It will be seen, thus, that the Literary Society is organized in much the same way as is our country for representation in Parliament. We have an Honorary President, corresponding to the Governor-General; a President, corresponding to the Premier; assistant officers, corresponding to the Cabinet; and Form representatives, corresponding to the Members of Parliament.

THE ELECTIONS

The elections of the Society should be held in a regular, constitutional way. As a President has not yet been chosen, the meeting may be presided over by a teacher, by the retiring President if he is still attending the school, or by a chairman especially chosen at the time of meeting. In order to ensure a proportional representation, it is advisable that the various offices should be divided among the boys and the girls. In nominating candidates for

office, pupils should remember the qualities desirable in such candidates. It is unwise, for instance, to choose a boy as President, merely because he is popular, or a good football player, or proficient in his studies. The question should be rather: "Is this boy of so desirable a character and of such outstanding executive ability that he will be certain to succeed in his management of the Society's affairs?" When nominations are being made, it is well that the merits of the various candidates should be placed before the members of the Society, who will thus be guided in their choice. The nomination of officers and the subsequent election should be, as far as circumstances allow, according to established methods of procedure in such cases.

THE BUSINESS PROGRAMME

The programmes of a Literary Society generally consist of two parts: (1) For business. (2) For entertainment. The business proceedings should be transacted in some such regular order as the following:

The calling of the meeting to order
The reading and the approving of the minutes of the preceding meeting
The reading of communications
The reports due from officers
The reports due from committees
The completion of unfinished business
The introduction of new business.

Under the last heading we may consider a few important rules of order:

(1) **Main Motions.**—Any member may introduce a motion for action that he considers in the general interests of the Society. To do this, he must rise and

address the chair. After the chair has recognized him by pronouncing his name, he makes his motion after this form: "I move that this Society hold an open meeting for the purpose of entertaining the graduates of the school on the evening of Friday, December 7th." If this motion is not seconded, the chairman does not put it to the meeting. If it is seconded, he at once repeats it verbatim. To facilitate the repetition of a long or complicated motion, it is advisable that the mover should put it in writing. When the question has been thus stated, the chairman asks: "Are you ready for the question?" This gives an opportunity for debate. If no one wishes to speak, the chairman puts the motion to a vote.

In case there is debate, the chairman gives the privilege of speaking to the first member who rises. Usually, this is the maker of the motion. Generally, also, he is allowed to close the debate with a second speech. Other members have no right to speak a second time until all who wish to address the meeting have been heard. Exceptions to this rule are made, however, when a member wishes to introduce an amendment, or a motion for postponement, or for some other special course of action. It goes without saying that a speaker, when once recognized by the chair, must not be interrupted in his remarks so long as these are courteous and proper. If they are not so, it is the duty of the chair to call him to order.

(2) **Subsidiary Motions.**—These are such as aim at improving or disposing of a main motion. Among the most important are:

(a) **Amendments.**—An amendment may be made to the main motion by the addition, the removal, or the substitution of words. Once proposed, it must be disposed of before the main motion. Similarly, an amendment to

the amendment takes precedence over an amendment in the consideration of the meeting.

(b) **Motions of Postponement.**—Motions may be made to postpone consideration of a question for either an indefinite or a definite time. In the meanwhile the motion may be referred to a special committee for consideration, or it may, as the expression goes, be "laid on the table" until the members have had a better opportunity of obtaining information as to its purpose and desirability.

THE PROGRAMME OF ENTERTAINMENT

Only the most general advice can be given as to this. It must always be remembered that the Society represents the standard of the school. Therefore, members ought to exert themselves to provide the best musical, literary, and debating talent within their power. It should be the aim of those who make a programme to appeal always to a high sense of culture and refinement. As far as possible, they ought to try to stimulate the members of the Society to a keen sense of their obligations to their school, their home, and their country. They should, through the choice of suitable selections for their programmes, endeavour to make a worthy contribution to the national life of Canada. Is it not possible that many should be so trained as to fill, in future years, a high place among the manhood and the womanhood of the nation?

EXERCISE

Let the class be resolved into a meeting of the local Board of Education for the consideration of one of the following motions:

1. That the Board should instal a swimming-tank in the gymnasium of the school.

2. That the Board should make the necessary grant to have the girls taught folk-dancing.

3. That the Board should supply the pupils with lunches at cost.

4. That the Board should grant a scholarship annually to the pupil standing first in each form.

5. That the Board should make an annual grant of $100 for the purpose of buying pictures for the school.

TOPICS FOR COMPOSITIONS

1. NARRATION

How I Served My Country
How I Gained a Friend
How I Found the Eggs
How I Caught a Thief
How We Solved the Mystery
How I Came Near Drowning
How I Lost My Way
How I Lost My Money
How the New Girl Pupil Won Friends
My Last Penny
My First Failure
My First Experience at Business
When Our Boat Capsized
My New Year's Resolution
My Last Bicycle Trip
My First Canoe Trip
The Day I went Hunting
A Lesson in Thrift
A Memorable Day
A Trip through the Air
A Visit to the Telephone Exchange
A Visit to the Agricultural College
A Visit to the Museum
A Visit to the Picture Gallery
The Story of a Famous Man (or Woman)
The Childhood of a Famous Man (or Woman)
A Great Naval Battle
The Sinking of the *Lusitania*
The Retreat from Mons
A Great Canadian Victory
My Favourite Fairy Story
My Favourite Classical Myth
My Favourite Bible Story
My Favourite Indian Legend
A Shower at a Picnic
Overtaken by a Storm
A Bird-nesting Expedition
A Botanizing Expedition
The Inspection of the Cadets
A Child's Visit to a Farm
A Child's Birthday Party
Why Jack Left School
A Potato Race
A Relay Race
The Story of a Drop of Water
The Story of a Grain of Wheat
A Curious Coincidence
A Hero in Everyday Life
Grandfather's (or Grandmother's) Story
A Ride on the Locomotive
A Free Ride
Crossing the Ocean
Down the River

Misfortunes Never Come Singly
"He Who Hesitates Is Lost"
"He Laughs Best Who Laughs Last"
"A Stitch in Time Saves Nine"
"All's Well That Ends Well"
Out of the Frying-pan into the Fire
Stranded!
Missing!
Locked Out!
Cornered At Last!
Finding the Treasure
Much Ado About Nothing
The Visit of the Prince of Wales to Canada in 1919
A Wise Spider
A Brave Bird

2. DESCRIPTION

The Wasps' Nest
My Bird House
A Pretty Fountain
My Camera
An Express Train
A Lake (or a River) Steamer
The Prize Cow (or Horse)
A Rooster
Bats at Night
A Swarm of Bees
A Freak of Nature
The Gold Fish
A Modern Knight
The Village Blacksmith at Work
Grandfather
The Youngest Member of Our Family
Jack (or Janie) Canuck
A Striking Character from Fiction
A Person Famous in History
A Blind Beggar
The Barefoot Boy
An Attractive Window Display
The Antique Store
The Corner Grocery
The Village Post-office at Mail Time
The Second-hand Book Store
Our Sitting-room
By the Fireside
A Military Hospital
The Waiting-room at the Station
Our Attic
The Shoe-shine Parlour
The Barber Shop
The Toy Department at Christmas
A Flower Show
A Display of Fireworks
A Shipbuilding Yard
A Country Church
An Elm Tree
My Favourite Nook
A Picturesque Roadway

The Rainbow
The Creek
A Waterfall
The Glen
The Woods in Spring (Morning or Evening Scene)
A Moonlight Scene
A Hunters' Camp
A Canadian Harbour
A Scene at the Toboggan Slide
A Scene on the Wharf in Summer
An Old-fashioned Flower Garden
Our Skating-rink
The Site of our Camp
A Lumber Camp
The Sugar Bush
The Park on Saturday Afternoon
A Summer Resort
The Pioneer's Home
An Ontario Fruit Farm
The Orchard in Autumn
A Summer Shower
A Thaw
A Striking Battle Picture
A Scene in the Court-room
A Scene at a Wedding
A Country Dance
The Market
A Street Riot
Our Window Plants

3. EXPOSITION

How to Save a Person from Drowning
How to Make a Bow and Arrow
How to Shingle a Roof
How to Make an Apron
How to Bake Potatoes
How to Groom a Horse
How to Build a Hen-house
How Moving Pictures are Made
How My Native Town is Governed
The Principle of Wireless Telegraphy
The Agricultural Interests of Ontario
The Value of Fall Fairs in Ontario
The Niagara Peninsula
The Development of Water Power in Ontario
Canadian Canals
The Conservation of Our Natural Resources
Drainage
Irrigation
A Silo
Good Roads
Rural Credits
Mothers' Pensions
Life Insurance
Workmen's Compensation
Employment Bureaus

Fertilization of the Soil
Intensive Gardening
The Inducements Canada Offers to Immigrants
The Return of the Birds
Books That Have Influenced Me
Pictures That Have Impressed Me
Why We Should Have Parks in Large Cities
What the Mayor of a Town Has To Do
Why Advertising Pays
Why We Should Be Kind to Animals
Why I Should Like to Travel
Why People Pay Taxes
Why the C.P.R. Was Built
The Advantages of Being Poor
Why I Like the Works of—
Why I Should Like to Meet—
Coins
Birds That I Know
Butterflies
My Favourite Flowers
The Trees of Ontario
Autumn Leaves
Sparrows in Winter
What the Study of Music Has Done for Me
The Season I Like Best
The Necessity of Work
The Value of Indoor Games
Castles in the Air
The Methods of Modern Warfare
Methods of Transportation
The Significance of Dreams
The Value of School Gardens
The Value of Good Health
The Tests of Patriotism
The Causes of the Defeat of the Germans in the Great War
The Uses of Aeroplanes in War
The Northern Lights
The Value of Forests
The Gulf Stream
House-cleaning
Harnessing a Horse
A Good Citizen
Habits
The League of Nations
If I Were the Reeve (the Mayor, the Premier, the King)
If I Had One Thousand Dollars
"If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields."
"Not once or twice in our fair island-story,
The path of duty was the way to glory."

"How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!"

"Where Freedom slowly broadens down
From precedent to precedent."

"Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?"

"Self-reverence, self-knowledge, self-control. These three alone lead life to sovereign power."

"Nature never did betray
The heart that loved her".

"When promise and patience are wearing thin,
When endurance is almost driven in,
When our Angels stand in waiting hush,
Remember the Marne and Ferdinand Foch!"

"Farewell, farewell the heart that lives alone,
Housed in a dream, at distance from the Kind!"

"Public care full often tills
A barren and ungrateful soil."

4. ARGUMENT

Do labour organizations promote the best interests of workingmen?

Have inventions improved the lot of labourers?

Should public service utilities be owned and operated by the state?

Should the government grant old age pensions?

Are colonies serviceable to the mother-country?

Should the teaching of Latin and of Greek be continued in High Schools?

Should High School fees be abolished?

Should the province provide free text-books in High Schools?

Will Canada be benefited by immigration from Europe?

Should newspapers publish reports of crimes?

Is the mail-order system of department stores unjust to merchants throughout the province?

Is the world becoming a better place to live in?

Should vaccination be compulsory?

Should there be a curfew ordinance in the municipalities of Ontario?

Should church property be exempt from taxes?

Is honesty necessary in business?

Should athletics form a part of the regular High School curriculum?

Resolved:

That preparation for war is a guarantee of peace.

That internal enemies are more dangerous to the welfare of our country than external enemies.

That the use of fireworks should be prohibited.

That loyalty to one's country is of greater importance than loyalty to humanity at large.

That loyalty to one's friend is of greater importance than loyalty to one's country.

That bill-boards should be abolished.

That Canada should increase her permanent military forces.

That the height of buildings in cities should be limited.

That jitney lines are a benefit to a city.

That persons who continually fail to vote should be penalized.

That the right to vote is of more value than the right to strike.

That Christmas giving should be discouraged.

That coöperation has done more for the world than competition.

That the automobile has done more good than harm.

That water sports in summer are more wholesome than those on land.

That the benefits of the Great War to Canada outweigh the evils.

That a special municipal tax should be levied on bachelors over thirty-five years of age.

That poverty rather than riches tends to develop character.

That the element of personal sympathy is of greater value in charitable work than gifts of money.

That art galleries are essential to civic development.

That every High School should have a moving-picture machine.

That the school playground should be open to the general public after school hours.

That organized play is essential to a proper development of child life.

That children should be taught to believe in Santa Claus.

That a detached house is more conducive to proper family life than a suite in an apartment house.

That small schools are preferable to large schools.

That corporal punishment in schools is justifiable.

That the study of foreign languages should be begun in the Public School.

That being President of the Literary Society is preferable to winning a University scholarship.

SUPPLEMENTARY ESSAY TOPICS

(These supplementary Essay Topics, contributed by X, have been used in the classroom, and as the subjects of home essays).

An Adventure with Burglars
A Sea-captain's Story
A Doctor's Story
The Missionary's Story
An Emigrant's Trials
My Earliest Recollections
The Story of an Umbrella
A Panic in Church
A Railway Accident
My Experience on a Jury
Autobiography of an Old Union Jack
A Fisherman's Day
Out in a February Storm
How I Spend Saturday
Among Pots and Pans
The Reading of the Will
In a Cemetery
An Illness and a Convalescence
Some Red-Letter Days in my Life
Early Rising
"Seest thou a man diligent in his business? He shall stand before kings."
The Benefits and the Evils of Novel Reading
School-room Manners
My Piano
The Influence of Climate on Character
The Power of Eloquence—in the Pulpit—at the Bar—in Parliament
"In all labour there is profit."
"Whatsoever a man soweth, that shall he also reap."
The Newspaper as an Educator
The Duty of Punctuality
"Make hay while the sun shines."
"All is not gold that glitters."
All Wealth Comes from the

Ground
The Bible is not a Book but a Literature
Who Should not be Teachers?
Dress Reveals Character
Some Business Precepts
"The spacious times of great Elizabeth."
"A wise son maketh a glad father."
The Still, Small Voice
"The more we study, the more we discover our ignorance."
What Duties does the Sabbath Impose?
My Two Grandfathers—A Study in Contrast
Driving a Bargain
A Shelf of Old Books
Thrilling Epochs in Canadian History
The Fortnight before Christmas
The Starry Heavens
A Robin's Year
The Sparrow's Calendar
The Orchestra of Nature
My Scrap-book
My Ideal Sabbath
The Birds of February
Brother Jonathan
My Friends
The Salvation Army
My Efforts at Keeping a Diary
The School Bell
Men Who have Died in a Great Cause
Types of School-boys
The U.E. Loyalists
A Dialogue between Master and Parent
A Dialogue—Two Boys discuss the Morality of Stealing Apples
Letter in Midwinter of an English Boy in Canada to his Mother in England
Is it Ever Right to Deceive?
Wheat is King
Labour Conquers all Things
Writers of To-day
"As the twig is bent the tree's inclined."
The Face as an Index of Character
On the Choice of Friends
Is Levity the Curse of the Age?
The Charms of Music
"They round the ingle form a circle wide."
"Righteousness exalteth a nation."
The Seven Deadly Sins
A Good Word for Winter
The Golden Rule
Knowledge is Power
"We learn not for school but for life."

The Value of Good Manners
The Servant-girl Question
Open Doors—Which Shall I Enter?
My Fight Against Slang
On Ruling the Tongue
The Benefits of a School Reading-room
How Much of Life Should be Given to Pleasure?
The Great Importance of Little Things
"Our own felicity we make or find."
"There is an hour in each man's life appointed
To make his happiness, if then he seize it."
"Sweet are the uses of adversity."
"All are needed by each one;
Nothing is fair or good alone."
"The world is too much with us."
"Blessed is he who has found his work; let him ask no other blessedness"—Carlyle
"The child is father of the man."
"The poet gathers fruit from every tree."
"Ill habits gather by unseen degrees."
"Wisdom is better than rubies."
"A good name is rather to be chosen than great riches."
"Not swift nor slow to change."
"I am a part of all that I have met."
"Earth to earth"
"There is no virtue like necessity."
"No book is worth anything that is not worth much."—Ruskin
"Nothing great was ever achieved without enthusiasm."—Emerson
"Past and to come seem best: things present, worst."
"Fortune favours the brave."
"Good manners are made up of petty sacrifices."—Emerson

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